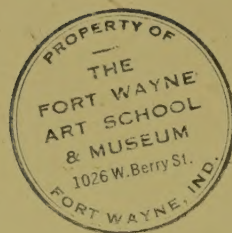
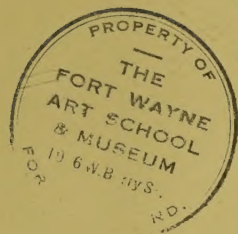


FINE PRINTS
OF THE YEAR
1928





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FINE PRINTS OF THE YEAR

AN ANNUAL REVIEW OF CONTEMPORARY ETCHING AND ENGRAVING

1426
Edited by

MALCOLM C. SALAMAN

Hon. Fellow, Royal Society of Painter-Etchers and Engravers.

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BRITISH PRINTS OF THE YEAR

ALL the leading British workers on the copper-plate are well represented in the following pages with three notable exceptions: the veteran Sir Frank Short, who may be allowed to rest on his oars preparatory to a fresh burst of work, for I know that he has some plates "on the way"; Sir D. Y. Cameron, who, if he manages to snatch any time from his painting to practise etching, his earlier love, contrives to do it, as it were, in the shadows; and Mr. Muirhead Bone, who has a peculiar objection to seeing his plates reproduced. He has published through Messrs. Colnaghi four dry-points during the past year; a portrait of the *Rev. Dr. James*, President of St. John's College, Oxford; *Trevi Fountain, Rome*; *Manhattan Excavation*, in which he reverts, with a difference, to his former zest for recording methodical and purposeful upheaval; and *Canal and Bridge of S.S. Apostoli, Venice*, a magnificently vital plate, two characteristic Bones these last two. For the rest, in the following pages our British etchers will tell their own tale of excellent work—I hope the finest of the year—although it must be allowed that restrictions of space have excluded many prints scarcely less worthy of inclusion. /426

In Mr. John M. Aiken's *The Restless Sea*, he shows the breakers in all their tumult hurling themselves over the rocks and the breakwater of some wild Northern coast, with the "long relapse of recoiling water and the wash of the refluent wave." Seabirds are aloft in the turbulent air, while others have come to rest on the shallower, less billowy waters. By instinct almost Mr. Aiken's needle seems to feel the curl and break and spumy rhythm of the waves. In *The Quarrel* Mr. J. H. Amschwitz has got the dramatic essence out of a vital design that is as human as a Daumier. The old woman dominates the bearded bully with her piercing eye and the indifferent snap of her fingers, while he, raging, with perhaps a coward's thought of murder in his heart, is obviously baffled, for she, with all her fighting spirit, has come between him and the trampled young mother and babe, and in the rear is the face of a mocking onlooker. Every figure is alive with significance. In *Les Arcades, Dieppe*, Mr. Stanley Anderson has found a subject that exactly suits his manner of design, since his feeling for architecture is satisfied by the row of houses with the arches and columns of the arcade, and the lively windows with each its little balcony, partly obscured by the fish-market, while his love of the human crowd finds its satisfaction in the fisher-folk and others, who line the quay and animate the scene with their busy idleness. Some, however, are active in the way of trade, for in the water below are a steam-trawler and sailing craft, all equally interesting to the artist with his various sympathies. With a flutter of wings in a fine rhythmic sweep Miss Winifred Austen's *Black Backed Gulls* are seen, some taking the sea-wave on its backward turn and coming down to the shallows, while others are flying away oversea on an outward adventure.

Mr. Robert Austin's line engravings are amongst the most distinguished prints of the year, and in none has he used his burin with such sure vitality as in rendering the waters of the Adige eddying about the piers of the *Ponte Pietra, Verona*, with the gulls flying low down in and out the arches. The stone of the bridge is exquisitely suggested, the design has a rhythmic fluency, and one can almost hear the lap and splash of the swirling water.

Mr. Blampied is an artist in the very soul of him, who is incidentally a master etcher, using the mediums of needle or dry-point for certain moods of graphic expression, just as he will turn more appropriately to oils or water-colours, pen, pencil, or lithographic chalk, when the motive calls. Here, in *Camels at the Well*, it has called emphatically for the dry-point, and he has used it with beauty, subtlety and strength that give life to the incident, which is of everyday occurrence in Tunisia, though unusual for the artist, who suggests, however, by his natural vision of the group of thirsty camels, "gloomy-eyed and slow," with an Arab mounted on one of them, that his occupation has always been watching the ways of these doggedly patient beasts and drawing them. This is a beautiful plate, but more characteristic, perhaps, and certainly more familiar is he in the dramatic *Night Time in a Stable* and *Apéritif*, typical Blampied motives. In *Trevignano* Mr. Bouverie-Hoyton, with his rich engraving manner, has conceived a noble design in the gnarled old tree with its spreading branches on the rocky foreground overlooking the quiet lake, while the meadowed slopes lead up to the buildings on the cliffs and the cypresses below.

Mr. Frank Brangwyn has a habit of etching a plate as his mood impels, then allowing it to lie, perhaps, for three or four years. He did this with *The Knife Grinder, No. 1*, which, though etched direct from life in 1924, is only now published. Here is a piece of personal characterisation; with his pipe in his mouth the grinder treadles away all day, plying his peripatetic trade on his ramshackle but effective old machine. This is a masterly little etching, drawn with the sure Brangwyn touch.

Mr. Arthur Briscoe is quite at his best in his last new set of marine etchings, and he shows no sign of losing his grip either on his subject or on the interest of the collector, for his work is authentic. *The Wheel* is masterly; it shows a young sailor managing with all his strength the steering gear of a sailing ship in a turbulent sea, while the elderly skipper keeps one hand on the wheel as he watches wind and wave with experienced eyes. The temperaments of the two men are expressive, and there is a fine sense of rhythm in the design, while Mr. Briscoe has never etched a sea with so rare a suggestion of tumultuous movement and "weather." Mr. Gerald L. Brockhurst's *The Black Silk Dress* is a triumph of the subtleties of tone achieved by the utmost linear finish, compassing the divers textures of the dress, the feathered hat and the flesh of the stern, dark girl, a consummation beyond which the etching needle would seem to have nothing to say. *The Two Mélisandes*, on the

other hand, is a triumph of linear suggestion, enfolding with the utmost tonal simplicity the forms of the young mother and the infant she is so tenderly cradling in her arms, caressing with a gentle rocking motion of her body. This print is exquisite in its poetic vitality, a graphic idyl of girlish motherhood.

The mysterious *Kerind, Persia*, is the best plate that Mr. Charles W. Cain has yet achieved, the long-ruined old city surviving in the remnants of its houses, into which the shadows creep out of the blazing sunlight, and with them crouching figures, to sit silently together. A single tree spreads its branches around, and one stalwart Persian braves the glare. Miss K. M. Clayton's *Dawn on the Broads* renders subtly the atmospheric effect of day breaking over a watery expanse, with the windmills of the further shore revealing themselves and their reflections in a misty light, while far and near wild geese are in rhythmic flutter. Miss Margaret Dobson's *Loch Lomond from Inversnaid* gives, in aquatint extraordinarily varied in its tones, and very skilfully wrought, a romantic impression of mountain and loch, with the light breaking through a cloudy sky and illuminating the mountain slopes and lake waters.

Mr. Francis Dodd has, in *The Anchor Quay, Greenwich*, given us with his dry-point a masterly impression of part of the historic river front, showing two wings of the Hospital of former naval pensioner days, the building that was for long known as the Trafalgar Inn, an old house that revives ancient shipping memories, and the Yacht Inn, with its wooden walls and overhanging windows. Thames barges, beside a lighter, are high and dry on mud and sand, but the tide is coming in, and barges are sailing buoyantly on the breezy waters of the reach. Spacious as this plate is, no detail is evaded, and a fine sense of unity makes itself felt. Charming as is Mr. Paul Drury's idyllic landscape, *September*, in the Samuel Palmer manner, with an apple tree, a thatched cottage, women and a child, a flock of sheep, and sunlight from a radiant sky sounding the pastoral note, this is derivative, whereas much more personal are the finely modelled head and hands, and the figure full of character, of *The Man with a Pen*. Mr. J. R. J. Exley has long been a delight equally to the ornithologist and the lover of pure etching; he understands, as few do, the distinctive characteristics and the various plumage of all kinds of strange fowl. His *Minikin Manikins* is an authentic record of a group of birds with curious-sounding names, and their feathery textures are exquisitely etched. Mr. A. Hugh Fisher's graphic impressions of birds and animals are no less authentic; as a Fellow of the Royal Zoological Society he has more than a nodding acquaintance with many kinds of quadruped. *Jimmy the Puma* is a creature that simply loved to be drawn, as Mr. Fisher has drawn him to the manner born, rendering with such artistic realism the texture of his furry coat, for, in the course of much wandering the world over, the artist has known many animals in wild as well as caged conditions.

Miss Ethel Gabain's art is no less expressive in dry-point than in lithography, and collectors will give a warm welcome to her brilliant

Hebe. This black-haired, dark-eyed woman, leaning back in her chair with an easy grace and holding an empty wine glass, is a figure of rare distinction. She takes her place charmingly in an unusual design, in which, with the dry-point's burr, Miss Gabain emulates the rich blacks of her usual lithographic chalk. Mr. James A. Grant is new in the ranks of the etchers, but he has, I think, come to stay, for he has something to say for himself that belongs intrinsically to the copper-plate. *Au Café* shows an independent vision, and a personal manner of etching. The girl is lonely at her table, the men, not very attractive ones, but etched with the suggestive sufficiency of Forain, taking no notice of her; but there is something in her face that suggests she will not be lonely long.

Mr. Joseph Gray, it seems to me, has in this *Schiehallion* approached mountain scenery, especially that of the Scottish Highlands, in a somewhat new and personal way, depending less upon recording structural detail than, with a true sense of scale, aiming at tonal values and the atmospheric impression. This mountain, the Hill of the Fairies, with its pyramidal form, unique in Scotland, is etched, I believe, for the first time. The Tummel flows at its base, then comes the sweep of Rannoch Moor, rising first gently, then abruptly to the stony precipice. Mr. Gray's dry-point has, in the lighter aspect, drawn most effectively long sweeping lines to indicate the stony structure of the mountain, graduating these so sensitively and subtly that at first we can hardly see them, yet they are felt, while the rich burr produces harmoniously a difference of texture in the heather-covered lower slopes.

In *Sarras*, the mysterious place where faith allows the Holy Graal to rest, one feels that the imaginative vision of Mr. F. L. Griggs must have been impelled by all the poetry of his spirit to find its way to this solitude of wonder and beauty, with the great Gothic fane crowning the serene prospect. As one follows the sloping paved way, past the remains of ancient piles, up to the white battlemented walls, one wonders whether this is Tennyson's "mighty hill, and on the top a city wall'd," or may it be "the spiritual city and all her spires and gateways in a glory like one pearl"? Anyway, the artist's imagination has created a place where, if once the Sacred Vessel was seen in Glory, now a shepherd tends his flock in the lasting quiet of centuries, leaving the "lustrous Graal" to rest beautifully in poetic eternities.

Now that Mr. Oliver Hall has taken up the copper-plate again, his dry-point is engagingly active. He finds attraction in Spain, but in *Portmadoc* he shows the little Welsh town on the cliffs at the head of Tremadoc Bay, looking back over the hills toward Snowdon, while the waters of the bay come lapping gently up, and cattle wade in the shallows. Mr. Martin Hardie, by way of holiday from his Museum work, has been etching and painting enjoyably in Spain, in Fez, in the South of France, and in Brittany; but I have chosen to represent him by this serene and summery *Port Manech*, a little harbour on the Brittany coast near Pont Aven, for here in these fishing boats the men look so active while the sea is so calm and windless, yet one can hardly believe they would disturb

the shadows by moving from their moorings. It is a beautifully bitten plate, so gradating the lines that they become delicately grey in the furthest distance.

The recent sudden death of Mr. H. J. Harvey removes an etcher of promise, who had not definitely found his own style, perhaps, though *The Jolly Vagabonds* would suggest its direction. It is a print of rare fun, rather reminiscent of one of the old Dutch painters. They are singing to the banjo a song of evidently naughty suggestion, and thoroughly enjoying themselves. The laughter in their eyes is alive, and laughter, with the lilt of the song, is indeed the motive of the print. The manner of the etching looks at first as if it were much laboured, but the tones are happily wrought with linear expression—and how expressive are the player's hands! Mr. Kenneth Holmes was experimental a year ago, but now is expressing himself. He has etched some well conceived Italian scenes and a provincial horse-fair, but more personal still is *The Pig Ring*. This is a small market town, and apparently it is market day, for a space in the foreground is occupied by an auction for pigs, the auctioneer and the farmers concerned being each characterised to the life as they sit or stand around. Behind, a man who is exploiting some "cure," attracts a curious crowd, and along the market square are booths and stalls. It is an animated scene, admirably composed. Mr. Sydney Jones continues to etch London subjects in no perfunctory fashion, but with elaborate detail wrought with a just sense of the pictorial impression. An aspect of *Whitehall* he portrays vividly, showing the vista from King Charles's equestrian statue to the Houses of Parliament and Big Ben, with all the motor and pedestrian traffic in actual movement.

There is no one who uses aquatint quite like Mr. Sydney Lee, getting so much variety from the medium, and I know no other artist who could command with it so dramatically impressive a print as *The Sleeping Square*. Where he has seen these old French buildings transfigured in moonlight matters little, but he has delighted in rendering the different textures of their materials, and the various depths of their luminous shadows. An air of mystery seems to pervade the place; all is cast in sleep save a black cat and the ceaseless fall of water from a drinking fountain. The craftsmanship and the art are equally personal. Mr. Lee-Hankey's *Counting the Fish* is a typical incident in the lives of the Etaples fisher-folk, and it is as well rendered with the richness of the dry-point's burr as it has been faithfully observed.

With a delicious rhythm of linear curves Miss Elyse Lord has let her romantic fancy play *In the Palace of Pong-lai*, so as to fashion with dry-point and aquatint a design on which she will superimpose her exquisite colour-harmonies. This design, complete in itself, is the basis of the colour-print. Against a silken screen of a curious greeny blue, with a crawling dragon upon it, the Princess in a pale light, with a barbaric ornament in her hair, is gently swaying her body, robed in bluey green, with white peonies and golden leaves, and streamers of orange red, to a musical rhythm after the manner of the dancing girls.

Half seen are the yellow garments of her watchful lord and master, but she will ever "pipe to the spirit ditties of no tone," for in this room of the palace, perhaps, Tou-Fou, the poet, many hundred years ago, was wont to linger, after his courtly ceremonial functions were over, composing verses for the musicians to sing. Mr. E. S. Lumsden's last visit to India resulted in a magnificent quartet of etchings, each with a freshly inspiring motive. *The Banyan Tree* and *The Evening River* are, each in its own way, etcher's triumphs, while *Boats and Coolies* is truly a master's. A number of native sailing craft have come to a Benares *ghât* to unload their cargoes of bales or stone slabs, and the scene is animated by natives engaged in the unloading, while across the wide sacred river the opposite shore looks like a dream. Mr. Lumsden's etchings attain beauty always with certainty of effect, for he is unmistakably a master.

Mr. James McBey's "Second Venice Set" comprises some of his finest etchings, of which, among masterpieces of a distinctively personal conception and touch, *Mirage* is perhaps the most enchanting. A craft with two lateen sails is being propelled with oars across the lagoon, the waters of which take her reflections, while behind her she leaves, partly real, partly reflected, a dim panorama of Venice, with all the familiar landmarks, as it were, mistily repeated. The magic loveliness and elusiveness of this great etching are likely to make it endure as a living classic; and scarcely less rich in beauty and suggestive significance are *The Deserted Palace*, with its atmosphere of mystery, *The Gondolier*, with the rhythmic sweep of the man and his boat, *A Tartane leaving Venice*, a fine effect of sunset over the lagoon, *Sotto Portico, Venice*, with its shadowed archway, *Molo*, a scene of animation, with Sta Maria della Salute opposite and gondolas moored along the peopled Riva, and *September Sunset, Venice*, a wonderful pageant of the setting sun over the city. McBey is a master whose style invites clever imitators, but the key to his magic eludes them.

Mr. Douglas McLeod and Mr. Sidney M. Litten have temperamental inclinations towards McBey's manner of lighting a subject, and they draw inspiration from it. This is notable in Mr. McLeod's *Château d'If*, and also in Mr. Litten's *Ponte Tre Archi*, the best of his Venice etchings. Both are true etchers, but each is good enough to evolve a style of his own. Mr. Allan McNab has seen in the many domes and the six minarets of the *Blue Mosque, Constantinople*, factors of a remarkable design, to which he has addressed his burin with a fine relish for its bold linear statement. Mr. William Morgan is a line engraver in the tradition of Dürer with no fear of labour with his burin, which he plies more temperamentally, perhaps, than Mr. McNab. In *Nymphs Bathing*, as in *The Source*, he goes back to the aboriginal inhabitants of the forest. Here, in a watery pleasaunce, three wild women have come out of the wilderness to bathe their massive limbs in the lake. A graceful swan approaches, but, Leda-like, they have no more fear of him than of the frogs, snails and butterflies around them. Mr. Job Nixon's cleverness and originality express themselves pictorially in a variety of forms.

The Steps, Anticoli, is a quaintly characteristic bit of the picturesque little Italian hill town that he loves, where to get anywhere one must ascend or descend step-ways. Here are the local women coming up the steps, everyone with a load of some sort on her head, and the scene rather resembles a bee-hive; but the sun gives it a perpetual air of serenity, and everyone seems happily on the scene.

Miss Orovida has, in *The Scarf Game*, used for the making of a quaintly rhythmical design the motive of stretching over from the back of a galloping horse to pick up a handkerchief. A delicately bitten line achieves the design, while aquatint of Miss Orovida's own prescription daintily distinguishes the horse of the performer. The sense of movement in horses and men is admirably suggested. In *Wayside Tales, Dieppe*, Mr. Malcolm Osborne has etched a long vista under the arches of the café, with a happy balance of light and shade, but at the several tables he has turned a quizzical eye upon the occupiers, suggesting that he could and if he would in this best of all gossiping worlds. Mr. Osborne has also been making masterly etchings elsewhere, especially *The City Walls, Avignon*, and *The Goose Fair, Albi*.

Mr. J. McIntosh Patrick, the very young Scottish etcher, has also been in Provence, and in *Les Ramparts, Les Baux*, he has achieved a plate that is really original and full of promise. The mighty ruins of steep cliff towers and battlements, mingling their lordly ancientness with poor old buildings of more recent times, take the eye across rocky and verdant places to the distant hills. The design is compact, and with a rich diversity of line Mr. Patrick has suggested its various planes. Mr. R. C. Peter has in allegorical mezzotint a field to himself; his inspiration ranges the wide domain of poetic ideas till it finds one that seems properly to call for pictorial embodiment. Always he is original, and who else is there to give us a beautiful conception in mezzotint like *The Shooting Star*—a mother in the heavens, floating in a cloud of draperies, holding up her infant to play with bow and arrow at shooting the radiant meteors, while she watches with eager eyes?

Mr. W. P. Robins is one of our authentic etchers of landscape, but rarely has even he given us so beautifully suggestive an impression of rural England as *The Hundred Foot Cut*, with its long stretch of water dividing the two shores, and the rain clouds of a menacing storm casting shadows before. Trees are bending with the wind, and birds are a-flutter in the air, yet cattle are not disturbed from their meadow-browsing, for there is a lovely light over the distance suggesting that the coming storm will soon pass. This plate is conceived with an artist's soul, and drawn and etched with a master's touch. In *Low Tide, La Rochelle*, Mr. Henry Rushbury found a subject in which he could satisfy his various tastes, for the local architecture in the houses and the old gateway on the quay, for the divers fishing-boats that lie high and dry on the sandy bed when the tide goes out, and for the people that are busy or idling on the spacious quay, sun-swept save where the trees offer a little grateful shade. Mr. Rushbury handles his elaborate subject with a dry-point that knows no

tiring, for there is a personal freshness of conception in every new plate of his, and the more detail there is to search for, the higher his enjoyment rises.

With a very free open line, and every line with its own significance, Mr. Joseph Simpson has rendered *A Border Angler*. The man, pipe in mouth, stands in waders up to his thighs in mid-stream, adjusting his bait, and a breeze sweeps over the limpid water. The indefatigable Mr. D. I. Smart, with etching-needle and dry-point, is ranging through the towns of France. In *Evening, La Rochelle*, he shows yet another picturesque impression of the historic old place with the shades of evening gradually creeping over the buildings and the waters of the basin, while patient anglers, rod in hand, sit along the quays. Mr. George Soper's *The Skewbald* is a beautiful etching, perhaps his finest and most authentic achievement on copper; it is just a rounding-up of a New Forest pony on a local heath, the leaping dog is ineffectually doing his best, and two mounted men are cantering in pursuit; but the pony careers along, evidently enjoying "the wind on the heath" and the exhilaration of the chase. Etched in the minutely personal manner of his *Episcopal Storks* and *Potter's Balcony*, and bitten with Dutch mordant, differing from the bold effect of the nitric in the loose open line of his later most original *Maudlin*, Mr. J. B. Souter's *Lady making Lace* is a veritable triumph. In a comfortable corner of her well-appointed room, with her eighteenth-century furniture, her porcelain and knick-knackery of old memories about her, the dear old lady in glasses, with her hair braided in a fillet, sits upright in her easy chair manipulating the bobbins on the pillow of her lace-making. Mr. Souter, who is an artist through and through, has rendered the many different textures wonderfully, the metal of the grate, the tiles and the wooden frame, the crystal clock, the porcelain, furniture, lamp-shade, and the old lady's sensitive hands, while the whole is wrought flawlessly into a pictorial harmony. Mr. Ian Strang also goes his own way rejoicing, but more austere than Mr. Souter. He has etched many plates this year, including quiet rural scenes, as well as the demolition of the Empire Theatre, and the renovation of St. Paul's, with a compact structure of scaffolding, and he has never departed from his tight, restrained manner. Here again in *Harley Street*, with sunshine and shadow animating its long length as much as the wayfarers and the motor-cars, Mr. Strang suggests the manner of the old topographical engravers, but with the vision of an artist and a conception of modernity.

There is not much that Mr. E. J. Sullivan cannot draw, but he is growing wiser in selecting what to etch. He came to the stile at the turn of this little rock-bound road where it led, past a ragged hedge, down to the sea-shore, and here he found four goats. Their heads, their forms, their shaggy coats, interested him, he saw that, amid their natural surroundings, they would make good etching, and *The Goats* was the successful result. In *The Meadow Chapel*, Mr. Graham Sutherland, following the inspiring example of Samuel Palmer and Mr. Griggs, has conceived a very beautiful print of a thirteenth-century chapel standing

amid pastoral surroundings, and taking the rays of a glorious sunset that glints the pathway "where the rude forefathers of the hamlet sleep," and the lush pear-tree without the sacred precincts, where sheep graze in the shadow of a curving wall. A holy quiet pervades this Early English scene, and a single cloistral figure approaches the lancet-arched doorway of the church with probably spiritual purpose.

Mr. Middleton Todd has rather specialised in portraying men with personality, temperament and character in their faces, and, besides the impressively original *Ponte Vecchio* by night, and a very personal vision of Siena, his plates this year have included *The Accordion-Player*, a remarkable study of an old man; but in *A Silhouette* he takes a fresh departure, interpreting the radiant charm of a young woman. She sits in a glare of electric light, and is unconscious of her monstrous shadow on the light wall beside her. This is the motive of the print, and it is repeated in the shadows of the candlestick and the cup on the mantelpiece. Her dress is not of to-day's fashion, but in its ample folds it is of a style that may be of to-morrow as it was of yesterday, it will not grow old, for she is the Eternal Feminine. Light and shadow play about her, as about her personal charm, which makes her so expressively beautiful, and twin-sister to Mr. Todd's lovely *Millamant*, his inexpressibly charming frontispiece to "The Way of the World" (Haymarket Press Edition).

Sheep have furnished the principal motives of Mr. F. C. Tunncliffe's last set of plates; he sees them pictorially, but always with actuality. In *A Hard Winter* he shows a number of hungry sheep eating greedily the huge cabbages that the shepherd is pitchforking to them from a cart he has brought to their relief, for the snowy landscape suggests how they must have suffered from the lack of grazing, and the cold sky threatens a further fall. The incident is composed with that fine sense of design that distinguishes all Mr. Tunncliffe's plates, and any stock-breeder would recognise that the sheep have been drawn by one who has known them from their lambhood. In the many varieties of the Spanish scene Mr. Sidney Tushingam has found a happy appeal for his dry-point, for he delights in the combination of stately, picturesque old buildings, in the natural dignity of their surroundings, animated by people with habits, manners and appearance sprung from the soil. *A Gateway of Seville* is a fine old structure through which one sees the Cathedral and the more ancient Giralda tower, which, once a Moorish minaret, now heightened to serve as a church tower, with a figure of Faith as a wind-vane, appropriately dominates the city. A shrine invites offerings close to the gateway, and there is a characteristic wayfaring afoot and mounted, while a bullock-cart waits in the sunshine at the door of the inn with the picturesque windows.

In *Joan of Arc, Rheims*, Mr. William Walcot has in his own way given us a dramatic impression of one of the portals of the historic Cathedral's West Front, multitudinously decorated with statues, in front of which the equestrian statue of the Maid of Orleans, in full panoply, stands triumphantly surrounded by memorial wreaths, while a sacerdotal

procession of much splendour, with gorgeous banners and gigantic priests, is rendering homage to the Saint's memory. Mr. Walcot's complex technical methods are adapted to the desired effect, but they are handled with extraordinary dexterity. Mr. Geoffrey Wedgwood has sought and found *St. Peter's, Genoa*, the curiously situated church tucked away in the street of the money-changers down near the docks, of which Mr. Brangwyn, transfiguring it in memory with a sumptuous priestly procession, once made so impressively dramatic an etching; but Mr. Wedgwood has approached the scene rather in its realistic aspect. With burin and dry-point he has drawn searchingly every significant detail of the church and the surrounding buildings, suggesting solidity and weight, and has vividly presented the groups of heterogeneous people happening thereabout, each concerned for the moment with characteristic interests. Though Mr. Frederic Whiting has not exhausted his graphic interest in horses and dogs, in *Performing Bear, Pekin*, he has, I think, reached his high-water mark as an etcher. A group of men of Mongolian type, all nude to the waist, are seated watching one standing in their midst, who, with raised significant arm and a dominating eye, is making a large bear on its hind legs perform one of its tricks. This is a true etcher's conception, every figure is rightly placed, and just sufficiently indicated, while the accord between the man and the beast is the real motive of the plate.

Then, among Messrs. Colnaghi's publications I would particularly select Mr. W. Westley Manning's excellent aquatint, *The Bridal Procession, Tangiers*; Mr. H. J. Stuart Brown's *Breezy Day, King's Lynn*; Mr. Allan Gwynne Jones's *Lambs on a Hillside*; Mr. E. H. Lacy's *The Studio Mirror*; Mr. J. Mackenzie's *Gaston*; and Mr. Joseph Knight's *Trees at Aysgarth*. Among Messrs. Greatorex's are Miss A. M. Elliott's *Cement Barges*; Mr. L. R. Squirrell's *Shadowed Corner, Marseilles*; and some Cathedral studies by Mr. H. Gordon Warlow. Among Messrs. Reid & Lefèvre's are Mr. Percival Gaskell's *Dying Day*, and Mr. C. H. Baskett's *Lowlands*, aquatints both. Mr. W. B. Paterson publishes a clever aquatint by Miss Katherine Clausen, *The Way down from Ravell's*; the Redfern Gallery two distinguished plates, Mr. Randolph Schwabe's *The Old Savile Club*, and Mr. Michael Ross's *Philippopolis*; the Twenty One Gallery, Mr. Alexander Walker's *The Low Road*, and Mr. W. A. Narbeth's *Christ before the People*; Messrs. Connell, Mr. Fred Pegram's *The Recall*, and Mr. L. R. Brightwell's *Cold Comfort*; Messrs. Frost and Reed, some beautiful dry-points by Mr. John Nicolson, including *The Ox Cart*, *The Quiet Hour*, and some dogs' heads, and the Beaux Arts Gallery issues Miss Elizabeth Keith's charming colour-etching *Japanese Lantern*, and Mr. John Skeaping's *Redbuck Feeding*. Mr. H. C. Dickens continues to sponsor auspiciously Miss Eileen Soper's delicious etchings of children and their play, such as *Swinging* and *Young England*; and the two veterans, Mr. Frank L. Emanuel, with *Ruined Tower, La Rochelle*, and Mr. W. Renison, with *A Venetian Villa*, and Mr. Percy Lancaster, with *Market Folk* and other prints, hold their own independently.

MALCOLM C. SALAMAN.

PRINTS FROM OVERSEAS.

AUSTRALIA.

Mr. Lionel Lindsay, having won the favour of many collectors, has continued his etching pleasantly in Segovia, Granada, Burgos and Huelva. But Naples has also attracted him, and in the old fish-market he has found a congenial subject, the archway linking the houses, where the great clock is placed, and through which an arched portal on the left suggests a church. A two-horsed cart with three huge bales stands backing against the shops, while typical Neapolitans are wayfaring or gossiping. *The Clock, Old Fish-market, Naples*, is well designed, and the local detail is vividly touched in.

CANADA.

Just as this volume is going to press, I have received a long-promised but belated parcel of prints from Mr. M. P. Macdonald, Hon. Secretary of the Canadian Society of Painter-Etchers, Toronto. This contains forty prints by thirteen artists scattered over Canada, the collecting of which has involved some time and trouble. Unfortunately it is too late to make any selections for reproduction, but I should like to mention a powerfully imagined *Salome*, vital in the expression of its human incidents, and a clever little etching, *The Soup Seller, Paris*, both by Mr. Fred Finley, a dry-point child-portrait, and an etching of *Ponte Vecchio, Florence*, by Miss Dorothy Stevens Austin, *Stone Hooker, Lake Ontario*, by Mr. C. I. Travers, an heraldic bookplate by Mr. Stanley Harrod, and *Archway, Jerusalem*, by Mr. George Fawcett.

FRANCE.

M. Maurice Achener's delicate etching has been appropriately addressed, in *Locarno, Les Saules*, to a placid vision of intimate willows opening on to a landscape of lake and mountain, which suggests, perhaps, a promise of still larger peace. M. Balgley's bold dry-point, *Jean*, the head of a man sleeping over a book, the pen having fallen from his well-drawn hand, I take to signify the Revelations of St. John, for there are visions of angels blowing trumpets, and harps in the air, a suggestion of a crucified Being, and the Book that was opened. M. Eugène Béjot's dainty etching presents a view of *Nantes*, looking up the Loire, with the cathedral crowning the view, and the intimate activities of the washerwomen seen along the river-bank. In *Canots de Pêche* M. André Dauchez shows a local fishing-boat of typical build anchored high and dry upon a reach of wet sands with the tide far out, and the little marine village

sleeping peacefully along the shore, the pools left by the tide being truthfully suggested. *Les étangs en la route de Chalamont* reveals no new phase of M. Amédée Feau's landscape vision, but the trees are delicately etched, and they yield their reflections pleasantly to the waters of the ponds. M. P. L. Moreau's *Voiliers à Cassis* is a charming little plate atmospherically full of the sea-breeze, while with a tender enfolding line M. Raphael Schwartz suggests rhythmically the contours of a beautiful nude female figure seated *Sur le rocher*.

GREECE.

Mr. Bagdatopoulos has India and the many-faced Indians in his very bones; occasionally he would seem to compose a scene, some picturesque scene in a bazaar, perhaps, but here, in *Afridi, Khyber Pass*, drawn from life immediately on the copper-plate, he has portrayed the very man as he stands with his back to the camels just as he has walked over the Pass with them. In the deep-set eyes and partly smiling mouth is suggested the natural cunning of his race, but his heavily jawed face tells of his lawlessness, and there is also a vain devil-may-care bravery in his carriage. Mr. Bagdatopoulos and his dry-point have given us a veritable record.

HUNGARY.

Mr. Julius Komjáti is a young etcher of genius. An inspired student of Rembrandt, he came to England some months ago, bringing with him many plates that he had etched in his native Hungary, which I did not hesitate to welcome with expressions of very high praise. Among them were such figure subjects as *The Sleeping Shepherd*, *The Ne'er do Well*, *The Princess's Guard*, *Lame*, *Blind*, and sky and landscape such as *Storm*, *March*, *Atmospheric Landscape*, to name but a few. Messrs. H. C. Dickens were the discerning publishers to see that British collections would be all the richer for these things. Now there are forthcoming the etchings wrought in England: *Newhaven*, *Old Man reading the Bible*, *The Peasant Poet*, and *Prayer*. In each of these there is a distinctive etching quality, and a sensitive mentality personal to the artist; but in *Prayer* there is moreover an uplifting, spiritual beauty which is something beyond words. The lonely man is verily supplicating his God, his beautifully modelled face in shadow, with his eyes closed, and his hands clasped tightly together, are irradiated by his prayer, shutting out the world, while on the back of his rough clothes the light falls, almost, one might imagine, with a benediction. This is one of the most remarkably expressive prints, not only of the year, but of any time.

NORWAY.

Mr. F. H. Haagensen's style broadens with his subjects, and his free etched line is beautifully suggestive. *Line Fishing* represents a group of single-masted fishing craft moored together on the waters of the fjord, and some of the men are casually casting their lines. Further away other boats help the sense of recession, and mountains loom up from the surrounding shores. The masts and hulls of the central group with their shadows make a simple and distinguished design.

AMERICAN ETCHERS WITH EUROPEAN PUBLISHERS.

Mr. Arthur Heintzelman, a sumptuously illustrated two volume catalogue of whose etchings has just been issued in Paris by Marcel Guiot, is one of Colnaghi's "best sellers." He has been busy this year with his dry-point among the peasants of the Basque, portraying very sensitively the more charming of their characteristics in a restrained pictorial fashion. *Grandpère Basque* is a gently vigorous study, but in *Jeune mère Basque et son enfant* Mr. Heintzelman has aimed at beauty, and, evading all but the simple study of the heads of mother and infant, so beautifully shaped, so finely expressive her face, so full of unconscious experience the babe's, he has achieved something in the modern manner of a Madonna and Child. Mr. Carton Moorepark's *Steeplechase* suggests the strenuous rivalry of two horses and their riders gathering speed immediately after a jump, while the stiffness of the obstacle is indicated by the helpless tumble of a third. The plate is full of "go," but the subject has brought to mind Mr. Moorepark's earlier craft of pen-and-ink illustration, and the etcher's art consequently suffers. Mr. George W. Reindel is a very personal artist, who has, besides his painting, been etching sensitively for many years, and several prints of his have been welcomed in the British Museum, the Victoria and Albert, as well as the principal museums and galleries in America. Mr. W. B. Paterson is to be his publisher over here. He has done many notably suggestive portraits, depending primarily on linear expression for the character of face and hands, and eliminating all extraneous detail. *A Summer Idyl*, just two young women, reclining with their books on the grassy knoll of a hill that overlooks the shores of a lake, with trees between, might almost have been blown on to the plate, so slight and so suggestive is it, yet so completely artistic. Mr. Louis C. Rosenberg is now firmly established in the favour of British collectors, and a new set of dry-points from him, sponsored by the house of Dickins, has been something of an event among the publications of the year. This has consisted of ten plates, published in two different parts of the year, and these comprised six Roman subjects, two Venetian, one of Athens and one of Constantinople. In *Piazza di Spagna*, with the Palazzo which has housed the Spanish Embassy since

the 17th century, with Bernini's boat fountain, La Barcaccia, the Immacolata Column, and the College of the Propaganda, Mr. Rosenberg still manages to cast an air of modernity over the place that can look backward through the centuries with such substantial living mementos, yet keeps touch with the passing crowd, opening its jealousies, and drawing the sun-blinds of its shops. Rome, with this strange mixture of old and new, which appeals so graphically to Mr. Rosenberg, has also furnished plates with a classic dignity, such as *The Aurelian Wall*, *The Temple of Minerva Medica*, *Ponte Fabricio*, and the *Piazza della Rotunda*.

Mr. Cadwallader Washburn has been etching for the last twenty-five years in many countries, Japan, Burmah, Mexico, Cuba, the Marquesas Islands, California and the Arizona deserts, and his homelands of Maine and New Jersey, but though he has done many things with distinction, he has cared little for fame, and until Mr. De Vries, of Amsterdam, recently arranged exhibitions of his work in London, Paris, and other Continental art centres, his etchings emerged in but small editions, if any. Some of his finest works, such as the dry-point portraits of Californian Indians, and the Mexican etchings, are extremely rare, but since he has been living on the French Riviera he has reverted to the summary statement of his pictorial vision direct on the plate, such as he used so often and so distinctively on his later American dry-points, and has consented to editions. *Quai*, *Villefranche*, for instance, gives us a hasty glimpse of the little Mediterranean port, being just what he saw, expressed graphically in an etcher's way.

MALCOLM C. SALAMAN.

ETCHERS IN AMERICA.

By HELEN FAGG.

The number of good plates Mr. John Taylor Arms has finished during the past year made choice of a single one difficult. *Rocamadour* is handsome, with an especially fine passage in the upper portion and a praiseworthy broadening of the artist's vision. Mr. Gifford Beal has long been known as a painter, but not until this year, so far as I know, has he shown any etchings. He has produced five dry-points, vital pictorial studies of New England coast life. *Fisherman with Basket* is a powerfully modelled, vigorous figure, set down dramatically on the copper.

Mallards at Evening is undoubtedly one of the finest dry-points Mr. Frank Benson has ever made. It sums up his art—is one of the greatest plates by any American etcher. Unfortunately no impression was available for reproduction, and *The Long Journey*—no feeble substitute, to be sure—has been used instead. In its mood and design are harmonized.

Delicacy is rarely combined in the etching of buildings so well as in those of Mr. Samuel Chamberlain. This year he has sent back to us a gratifying collection of dry-points, which I like better the more I look at them. Here again choice was not easy, but *Siena* is a little richer than the others in spiritual quality. It is distinctly in the great tradition.

In his *Portrait of Tamiris* Mr. George Constant presents an unusual picture of the young dancer. Her little pointed chin, daintily rouged lips and wistful eyes droop towards us under the strangely rendered mass of hair, all rather startling but effective and individual. Mezzotint is employed by Mr. Arthur B. Davies in his mystical figure, *Entreat*. An unusually moving plate, and an example of what can be achieved in this little used medium. Mr. Warren Davis is one of the few men in this country who is successful in his nudes—more than usually so in *After the Bath*. Here his forms are sure, not etherealized at the sacrifice of structure. The figure is well placed and pleasingly drawn.

His fine portraits of dogs first drew attention to Mr. Morgan Dennis's work, but he has fortunately not limited himself to that one subject. *The White Church, Falmouth*, successfully interprets a typical New England scene, the austere old house of worship shaded by its inevitable great elm. Our far Western artists are every year commanding more attention. They have an unusual temptation to be merely picturesque, a temptation to which Mr. H. L. Doolittle has not succumbed. *Sierra Snows* is simplified in order that the majesty of the range of mountains may find its own utterance. It gains in impressiveness by its lack of insistence upon height and mass, by its very understatement.

Miss Lucille Douglass has made many fine plates of oriental subjects this year, but none so powerful as *The Crowded Hour, Soo-chow*. Here

her rendering has passed beyond the bounds of her locale, the result brims with stirring, authentic life. She ought not to confine herself, in the future, quite so closely to the strange architecture of the East, but should do more of these fascinating studies of human activity.

No doubt it is well for an artist to draw on the greatest experience of his life for his inspiration. But in Mr. Kerr Eby's *Scout Planes at Dawn* is a poignancy of weariness that is painful, in spite of its fine structure and light. The light, by the way, has the tremulous quality of brightness seen through eyes almost closed by fatigue.

Seiners, of Mr. Sears Gallagher, has a painter-like subtlety of colour combined with an etcher's strength of line. It shows a noticeable advance in quality over any of his previous etchings and a perfect command of his medium. The net is particularly well and freely drawn. His hearty interest in the world about him has given Mr. Emil Ganso an unusual variety of subjects for his copper. But not all his plates are so well composed, so completely expressed, as *Fisher's Pond*, strong, well-balanced and sure. Experiments in colour etchings have been occupying a good deal of Miss Anne Goldthwaite's time. But she has found time, fortunately, for an understanding portrait of *Harold Bauer*, sensitive without any sacrifice of strength.

Mr. Gordon Grant, so I am told, is an authority on the rigging of the old New England sailing ships. But his is no coldly theoretical knowledge. It is embodied in his etchings, which are no doubt technically correct, and at the same time they are full of life. *The Whalemén* is quite in the "Moby Dick" spirit—no mean compliment, that! *La Porte de Guillaume* is one of Mr. Frederick G. Hall's interpretations of old French architecture. Its formality and apparent coldness thinly veil a depth of feeling at first unperceived, which lifts it, in spite of an unsuccessful sky, quite above the ordinary treatment of such subjects.

Another group of Mr. Thomas Handforth's Moroccan etchings shows him growing in mastery over his art. *The Forge* is unusually good, full of light and movement. *Ahmed* is a splendid portrait. But beauty of line and composition is most apparent in *Adolescent*. He will have to work hard to surpass its excellence. Because he makes us laugh with him, we are in danger of giving too little credit to Mr. George ("Pop") Hart, the artist. *Matching and weighing the Birds* is fun, there is no doubt about that, but it is also a masterly aquatint. And it is full of wisdom, both artistic and human, that can well afford not to be solemn and pompous.

Dwellings that have housed men for centuries have a richer appeal to most artists than the temporary abodes, where most Americans live. Mr. William Heyer has felt this attraction of older lands than his own, and has expressed it more successfully in *Old Houses on the Adige, Verona*, than in any other of his plates. It breathes a pleasant ripeness and serenity. Few American artists have understood the true nature of trees. They have perhaps lacked the capacity for patient, loving

study. Mr. Alfred Hatty has contemplated them reverently and has drawn them, each with its distinctive character, again and again. *Pines* is his best new dry-point, gracious and restful.

Mr. Troy Kinney finds himself most difficult to please. Only one plate in a year has satisfied his exacting standards. *Autumn Leaves*, he calls it, a figure of a little windblown nymph, with a scrap of mist for a scarf. His accents are unerringly placed to gain a witching grace and wildness.

Shadows have possessed Mr. Martin Lewis. Perhaps they are a spell laid on him in Japan. In New York again, he worked best where they lie. *East-side Night* is thrilling, but not so good for reproducing as *Shadows—Garage at Night*. He is in the black night of "outside the city" now, sharp electric light, shadow and denser shadow. After he had tired, apparently, of making portraits, Mr. Luigi Lucioni turned for relief to still life. The etching named *Still Life* is extremely accomplished, though *My Window* is slightly more interesting in arrangement. The buildings outside are a bit too much like a theatrical drop curtain, but the foreground is admirable.

The grandeur and impressiveness of *Steps of the Salute, Venice*, makes me regret the fact that Mr. Donald Shaw MacLaughlan has etched but one plate this year. He suggests the sculptured intricacies of the building's façade without too much insistence on its elaboration.

Long French by residence, Mr. Louis Orr is still proudly claimed by America. His forms are solidly and convincingly built up, as in *Towers, Princess, Alhambra*, and are pervaded by a real sense of the structure's significance.

An unusually bold and handsome print is Mr. Roi Partridge's *Snowfields*. It has the sweep, the starkness and the fresh cold breath of his Californian mountains. A slight ambiguity in the foreground is easily forgiven him for the pure line of the high snowfields and the life of the fir-grown islands above the river of ice.

Mr. George Renouard has completed a series of thoughtful and arresting plates of scenes from the Dybbuk and a fresh interpretation of "*He who is without Sin*," as well as some of his humorous glimpses of everyday New York life. *Russian Inn* is a well-drawn composition, with an added interest due to its sinister air of mystery—the mystery of ordinary men seen in an extraordinary light.

Mr. Ernest D. Roth has recently etched some of his characteristically fine plates of French and Italian subjects. The quiet charm of his *Hugh Mercer's Apothecary Shop*, however, led me to choose it to represent him. The low building's humble aspect has been translated to the copper with dignity and feeling, preserving for us an authentic bit of Colonial America. The development in the work of Mr. André Smith is eagerly watched by his admirers. *The Dark Portal* should prove of the greatest interest to them. He has looked at Venice with his own eyes, a seemingly impossible feat in that Paradise of etchers.

In "Go" Mr. Howard E. Smith has given us a good dry-point of the start of a polo match. The right side of the plate with its player swinging on the ball, and its two good background figures, is especially admirable, filled with the rush of motion not felt at the left. Soft-ground has served Mr. Lee Sturges well in *Milner Pass, Rocky Mountains*. Fold on fold of the great ranges is revealed with the instantaneousness of a sketch made on the spot, with no evidence of laborious reworking of the plate, no studio second-thoughts. Of the five plates he has made during the year, Mr. Walter Tittle's *Jacob Epstein* does him most honour. His dry-point portraits transcend mere likeness, they are an insight into the personality of his sitter. He has been too much occupied of late to do more of his gracious little nudes.

The work of Mr. Edwin Tunis I have not seen before. His decided gift for characterisation is apparent in *Southampton Quay*, with its three loafers' mildly critical attitude evident even in their boots. Not a subject of world importance—but why should not etching have its own humour?

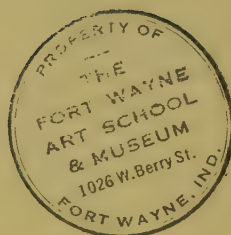
New England, by Mr. George C. Wales, recreates the vanished life of a hundred little Massachusetts coast towns. The sailing ships ride calmly at anchor. All is quiet in the small harbour except for the wake left by the man rowing.

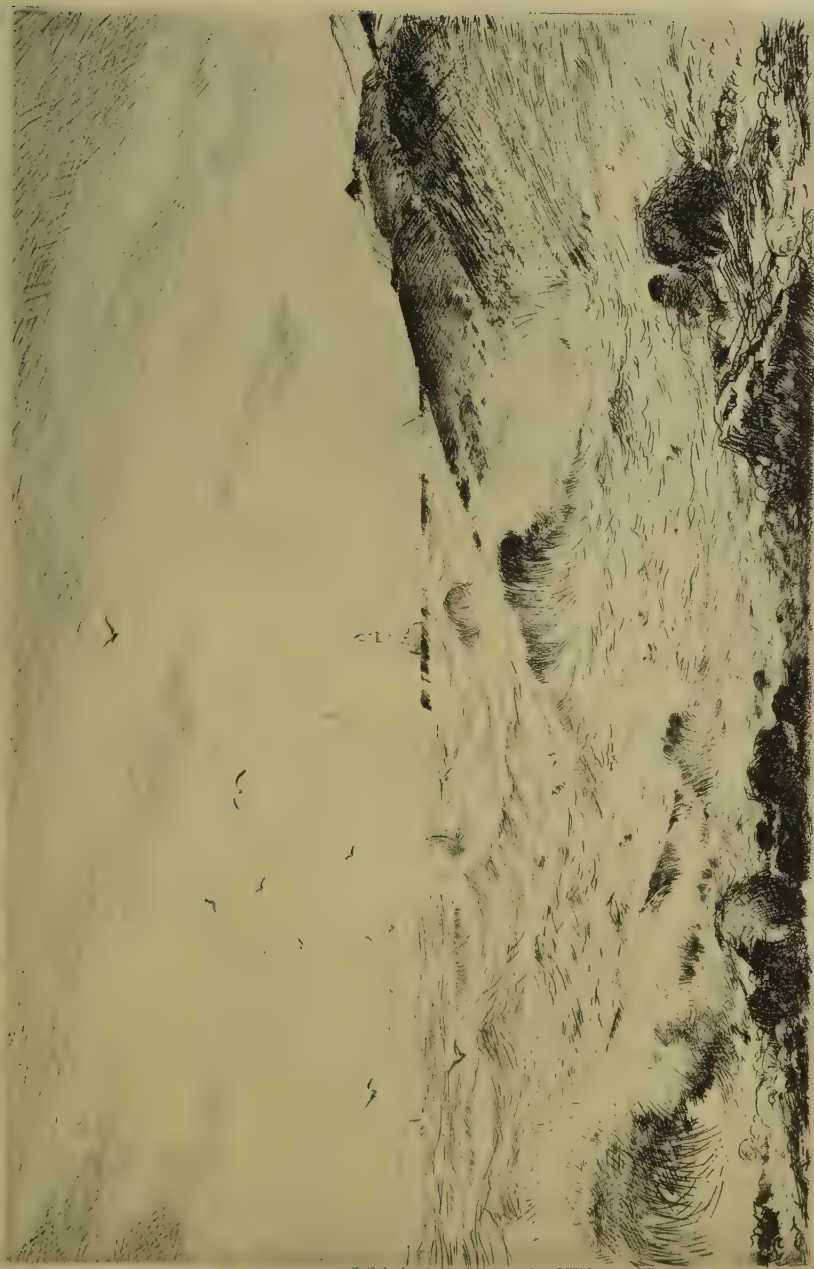
The life of men and beasts in the Far North has an interpreter in Mr. Levon West. His *Huskies* follow the lead dog in taking a short, panting rest, and the tiny gesturing man seems overwhelmed by the snowy vastness all about him. The etching is a manly plate, as are his others of the same region.

The recent etchings of Mr. George Wright have been much enlivened by the colourful memories of a sojourn in Barbados. The most vivid of the lot is *Loading Molasses*: heave of green waves, pull and strain of oarsmen, roll of flat boats and steady bulk of freighter.

Amongst other artists who should be mentioned, and whose work is omitted from our illustrations solely on account of the limitation of space, are Mr. Fiske Boyd, Miss Wanda Gag, Mr. Charles Heil, Mr. Philip Little, and Mr. B. J. O. Nordfeldt. Among the young men who are adapting etching to express their less conventional talents is Mr. Boyd. His early plates were rather too loose in design, but later ones show a more mature unity. *Old Homestead* is a convincingly solid, penetrating study. The lithographs and woodcuts of Miss Wanda Gag are well known to those interested in the work of young artists. I find her first etching, *Vase of Flowers*, refreshing, lively and full of promise, though of course not so accomplished technically as her other prints. The flowers and the plate under the vase are well studied, the background rather meaningless. You remember the etchings of birds, correct to the smallest feathers, by which Mr. Charles E. Heil has hitherto been known. Working in the most painstaking detail for many years has taught him how little of it is essential, and he has adopted an entirely new manner, using only the absolutely essential. He has accomplished what is much

more significant than mere novelty, especially in *Immigrants*, where he says all he has to say with the utmost economy. Maine's hard bright sunlight, massive dark rocks, and dense black pines—"black timber" is what the natives call them—offer Mr. Philip Little a subject almost as alluring to him as her ships. He has found a lobsterman in a still cove outside which fishing boats are moored: *On the Maine Coast*. It is a thoughtful plate, but not a gloomy one. *A Place in the Sun*, distinctly Rembrandtesque in composition, has nevertheless the strong impress of Mr. B. J. O. Nordfeldt's individuality. Some confusion in the foreground is compensated for by the excellent drawing of the ramshackle walls and roof of the low hut. 1426



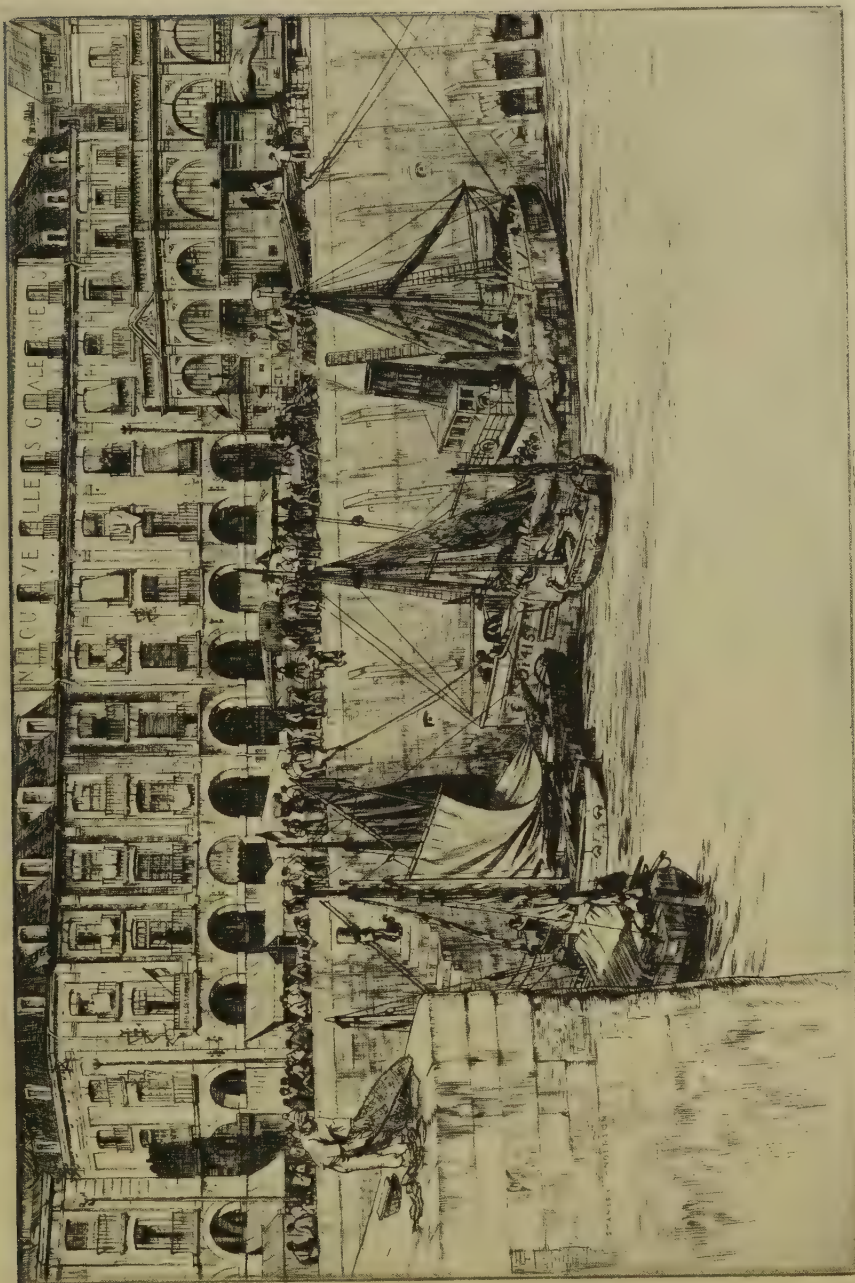


THE RESTLESS SEA.
ETCHING BY JOHN M. AIKEN, A.R.S.A., A.R.E.
(Published by Messrs Alex. Reid & Lefèvre.)



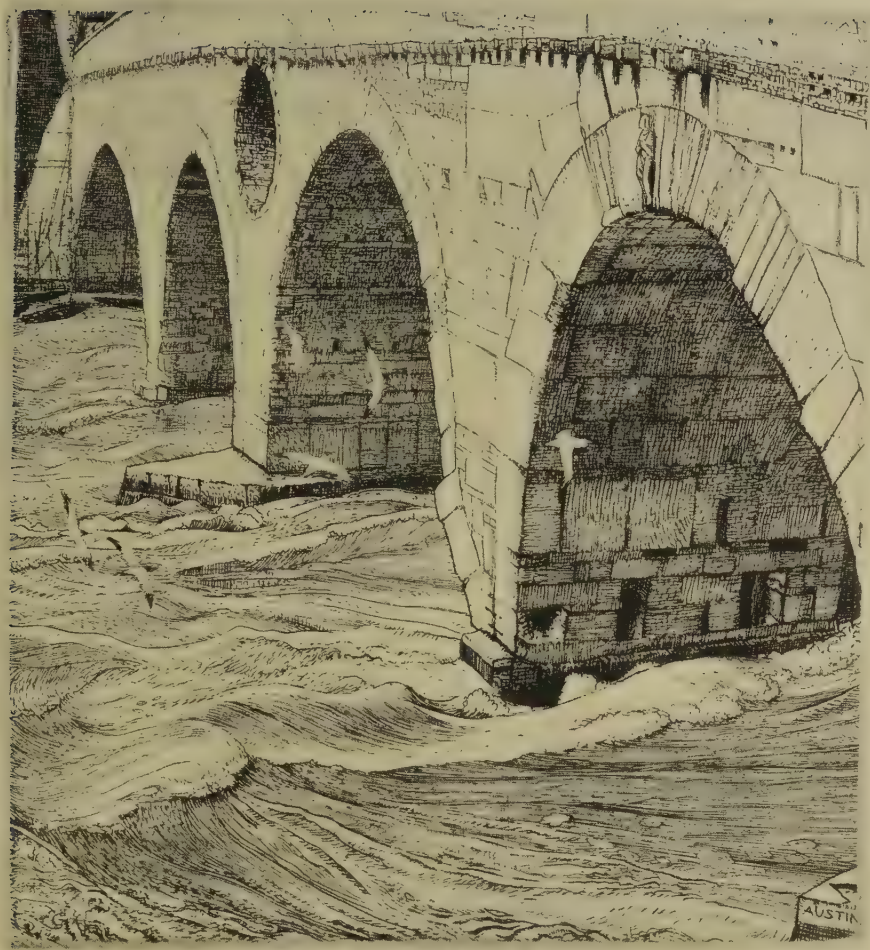
The Quarrel

J. H. Amshewitz



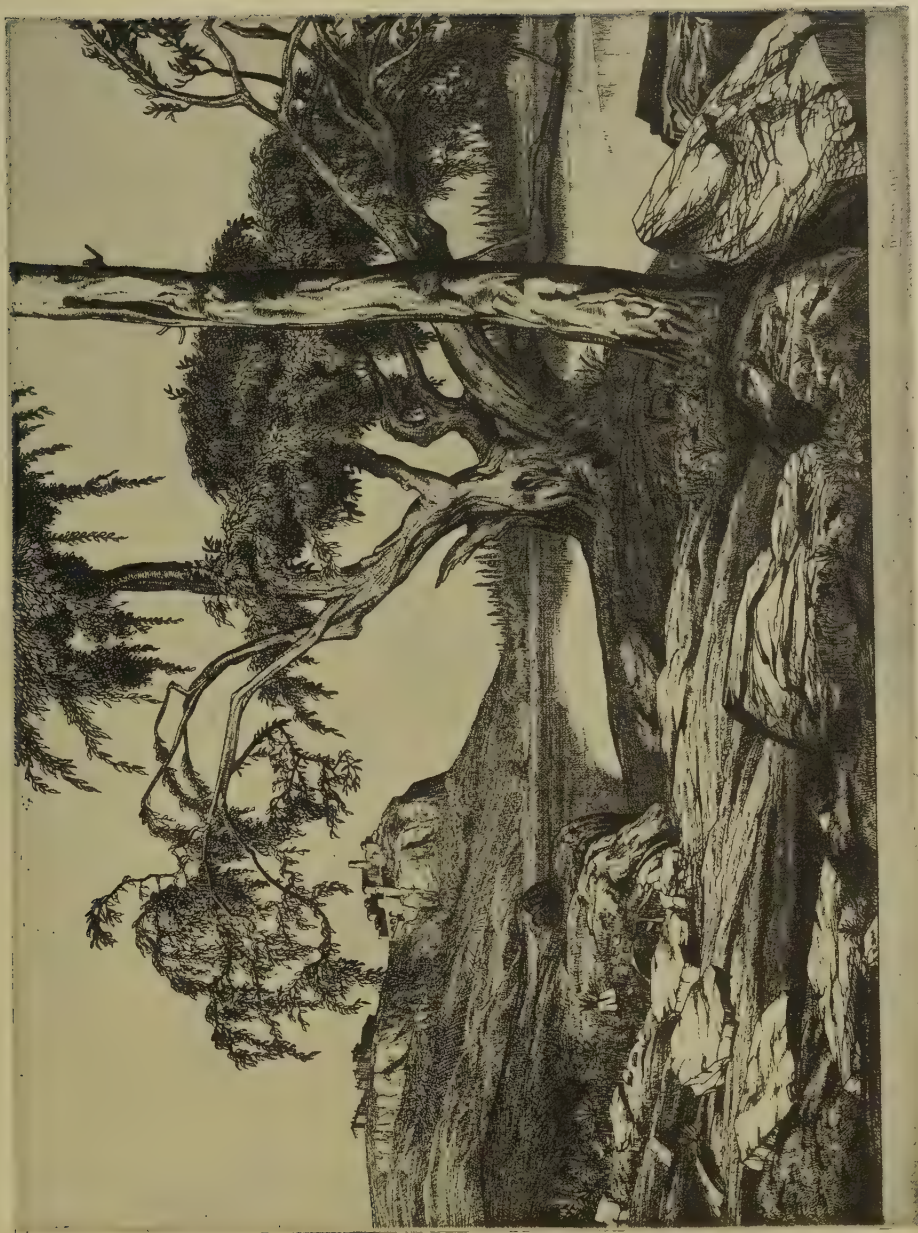
Stanley Anderson

LES ARCADES, DIEPPE.
 DRY-POINT BY STANLEY ANDERSON, R.E.
 (Published by Messrs P. & D. Colnaghi & Co.)

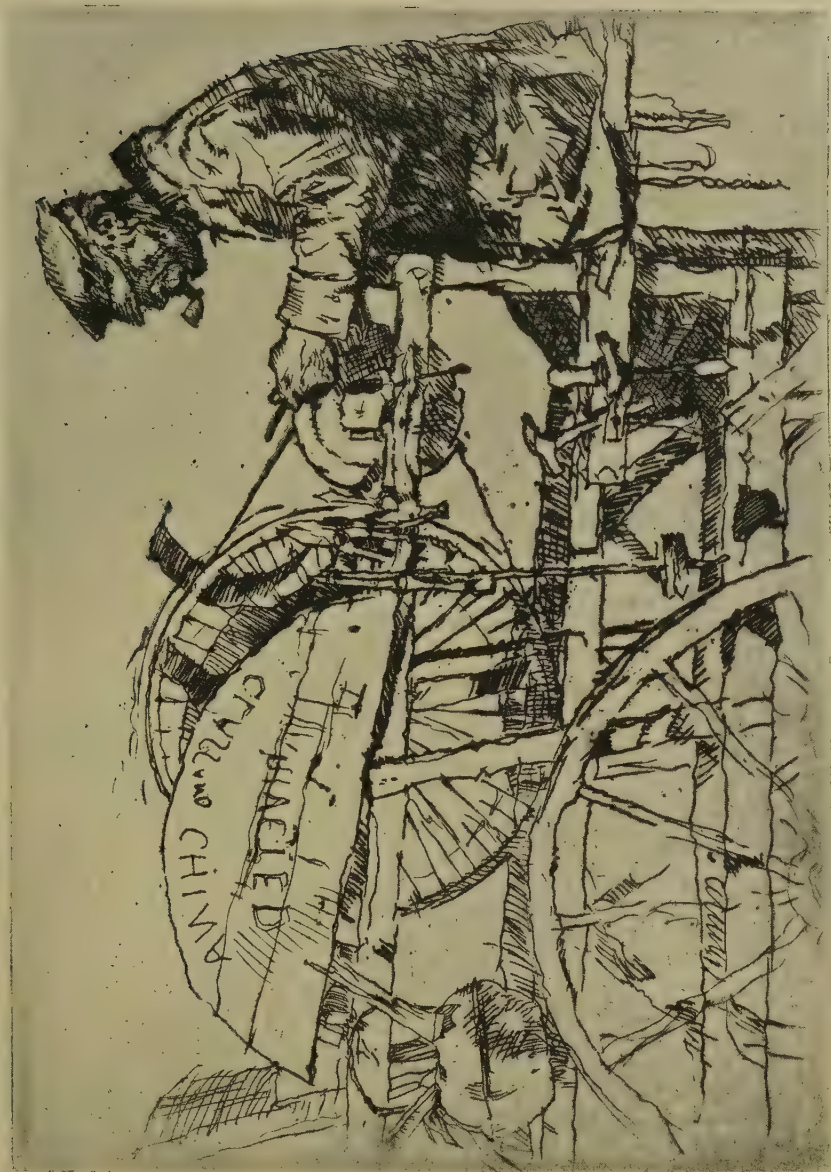




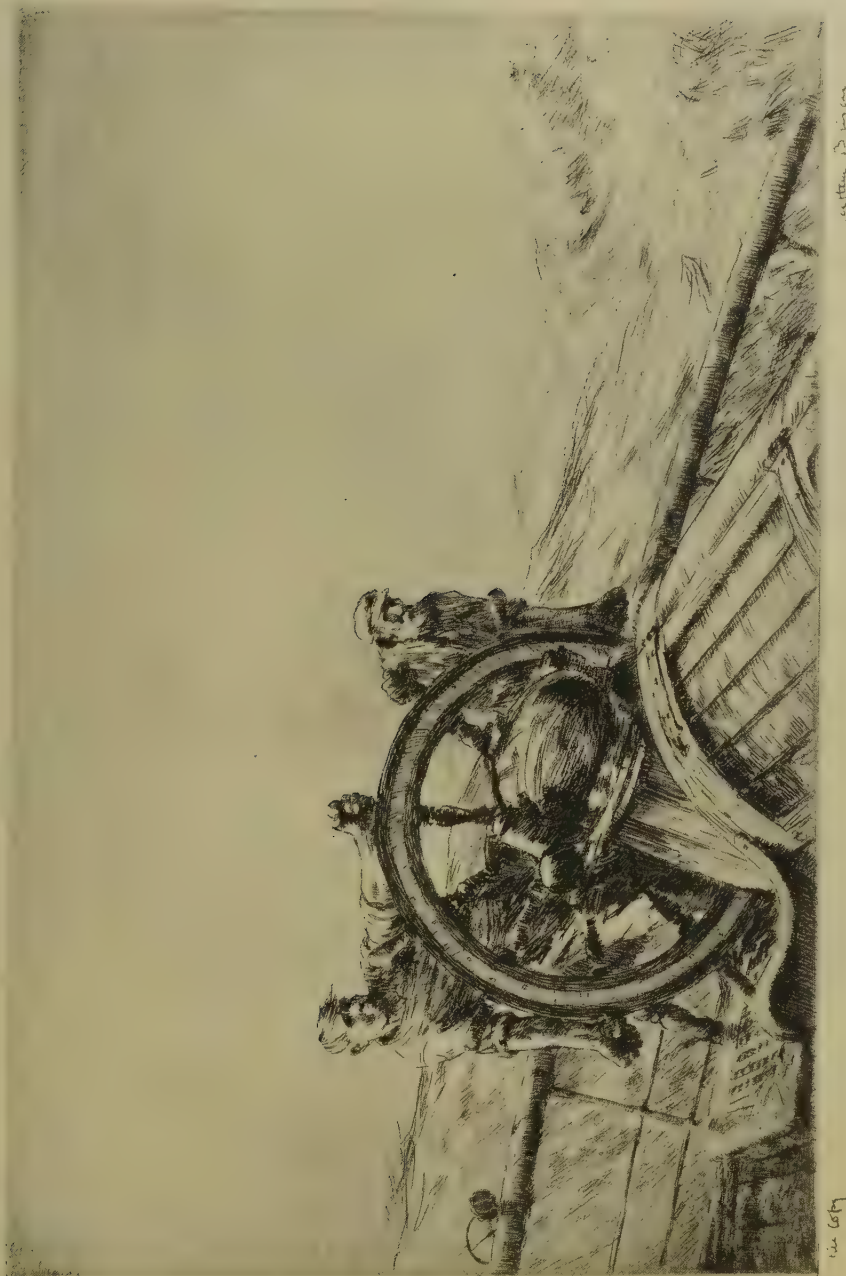
CAMELS AT A WELL.
DRY-POINT BY EDMUND BLAMPED, R.E.
(Published by Messrs Alex. Reid & Lefèvre.)



TREIGNANO.
ETCHING BY EDWARD BOUVERIE-HOYTTON
(Published by *The Fine Art Society.*)



KNIFE-GRINDER.
ETCHING BY FRANK BRANGWYN, R.A.
(Published by The Fine Art Society.)



THE WHEEL.
ETCHING BY ARTHUR BRISCOE.
(Published by Messrs. H. C. Dickens.)



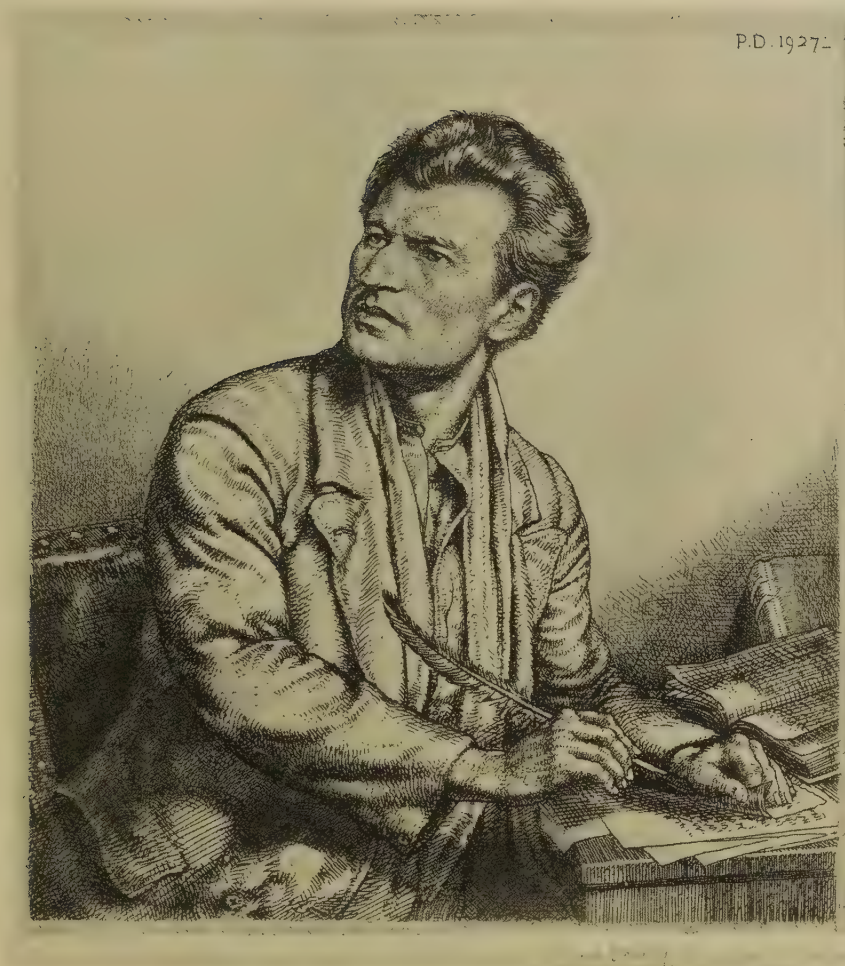
G. Brockhurst







THE ANCHOR QUAY, GREENWICH.
DRY-POINT BY FRANCIS DODD, A.R.A.
(Published by Messrs. James Connell & Sons.)





"MINIKIN MANIKINS."

"MINIKIN MANIKINS."
ETCHING BY J. R. G. EXLEY, R.E.
(Published by Messrs. James Connell & Sons.)



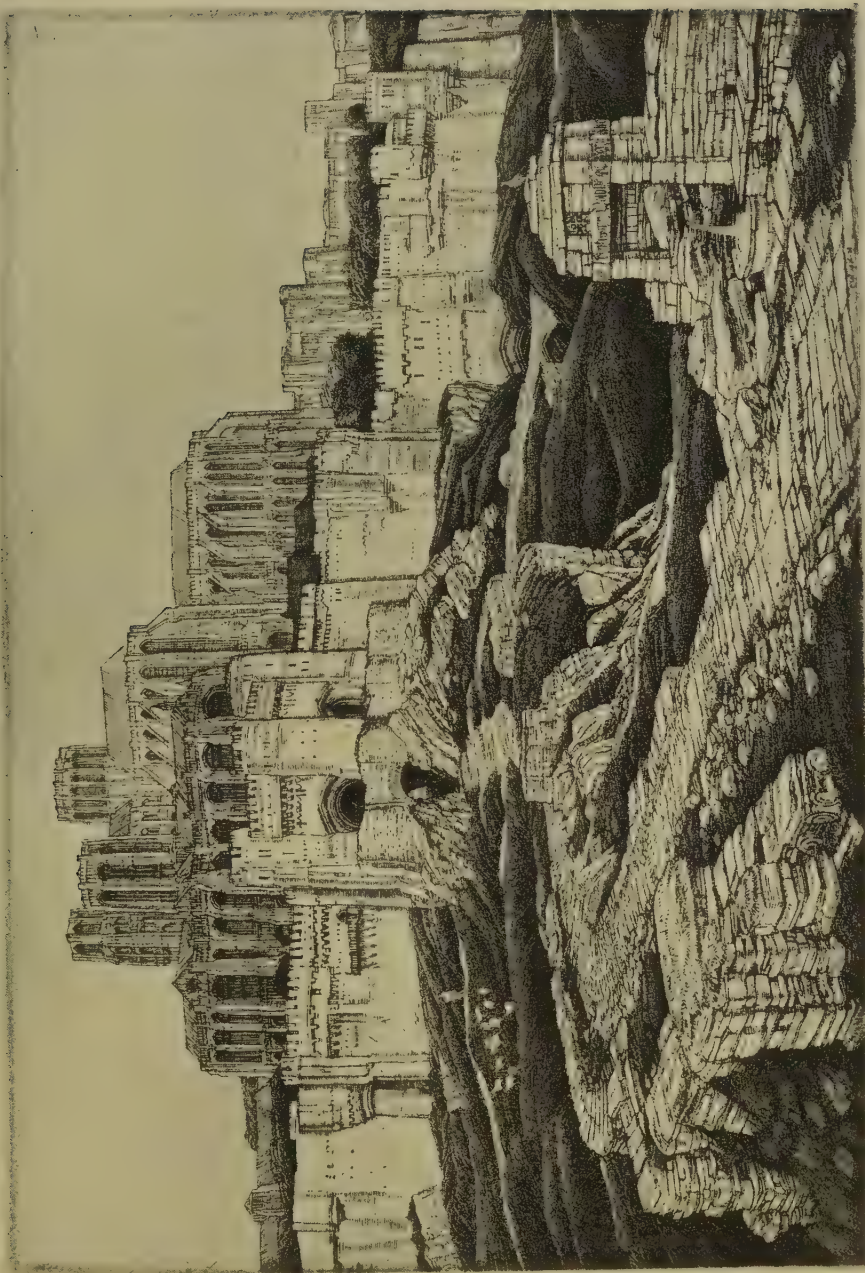


Ethel Gabain





SCHIEHALLION.
ETCHING BY JOSEPH GRAY.
(Published by Messrs. Aitken Dott & Son.)

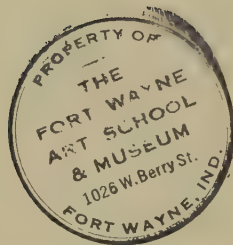


S. L. GRIGGS.

ETCHING BY F. L. GRIGGS, A.R.A., R.E.
(Published by Messrs. P. & D. Colnaghi & Co.)

















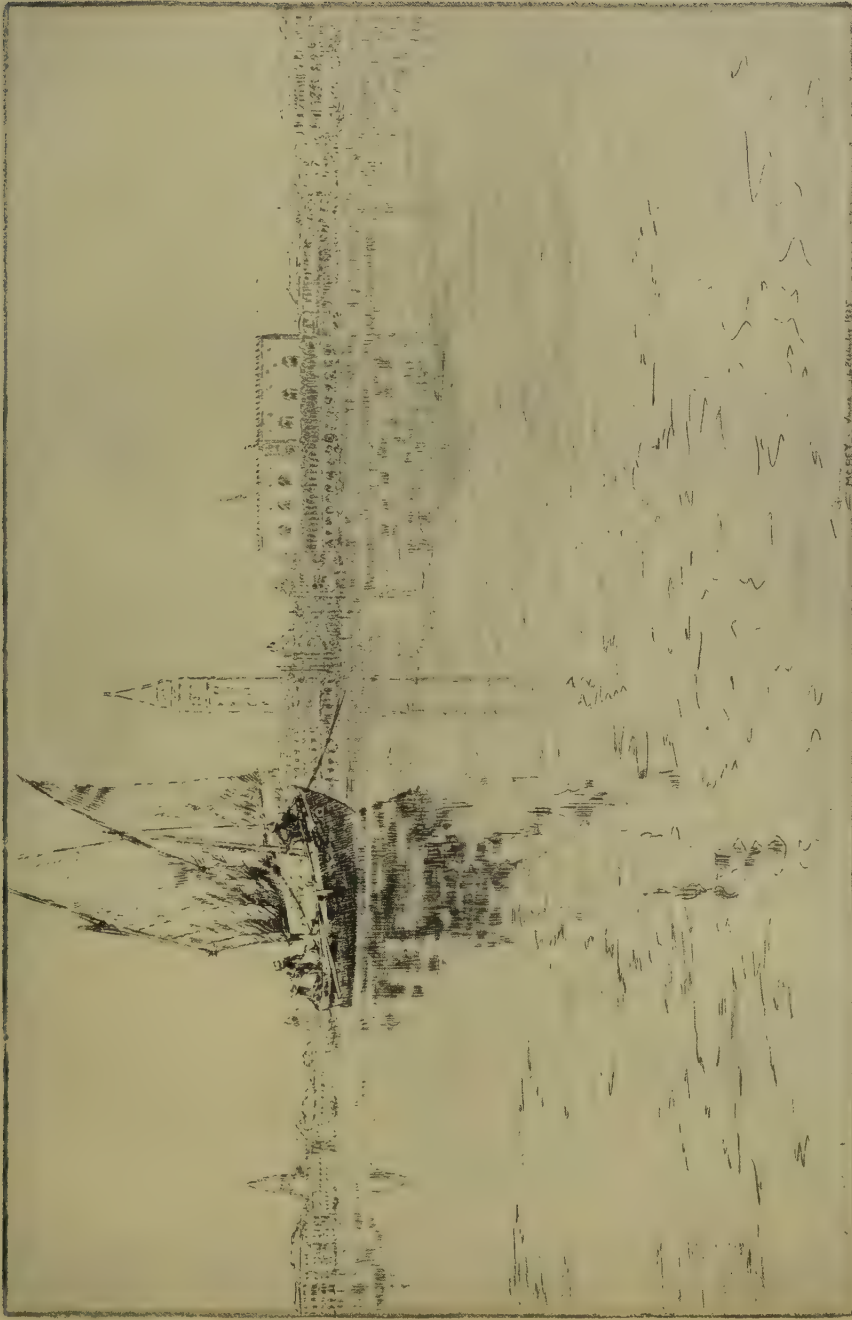


In the Palace of Pong-Lai

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BOATS AND COOLIES.
ETCHING BY E. S. LUMSDEN, A.R.S.A., R.E.
(Published by Messrs. P. & D. Colnaghi & Co.)



MIRAGE.
ETCHING BY JAMES McBEY.
(Published by Messrs. P. & D. Colnaghi & Co.)



NYMPHS BATHING.
LINE ENGRAVING BY WILLIAM MORGAN.
(Published by The Beaux Arts Gallery.)







malcolm osborne



LES RAMPARTS, LES BAUX.
 ETCHING BY J. MCINTOSH PATRICK.
 (Published by Messrs. H. C. Dickens.)

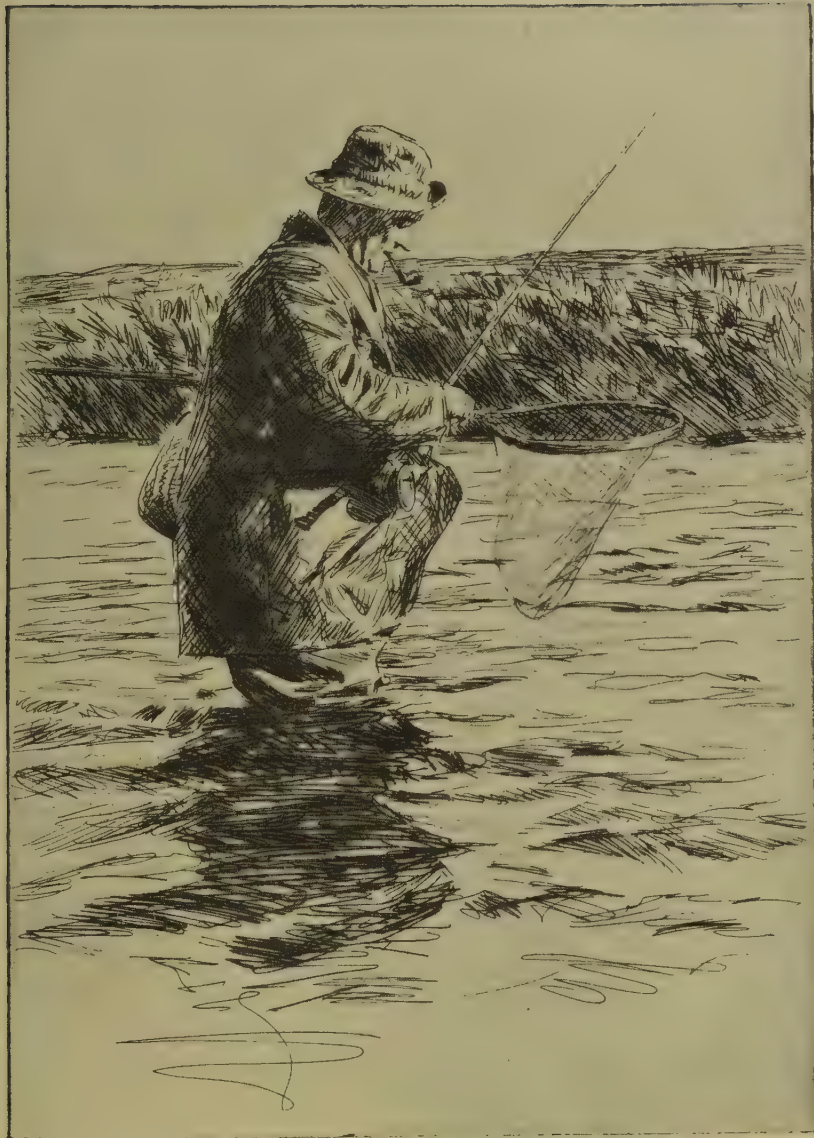




THE HUNDRED FOOT CUT.
ETCHING BY W. P. ROBINS, R.E.
(Published by Mr. W. B. Paterson.)

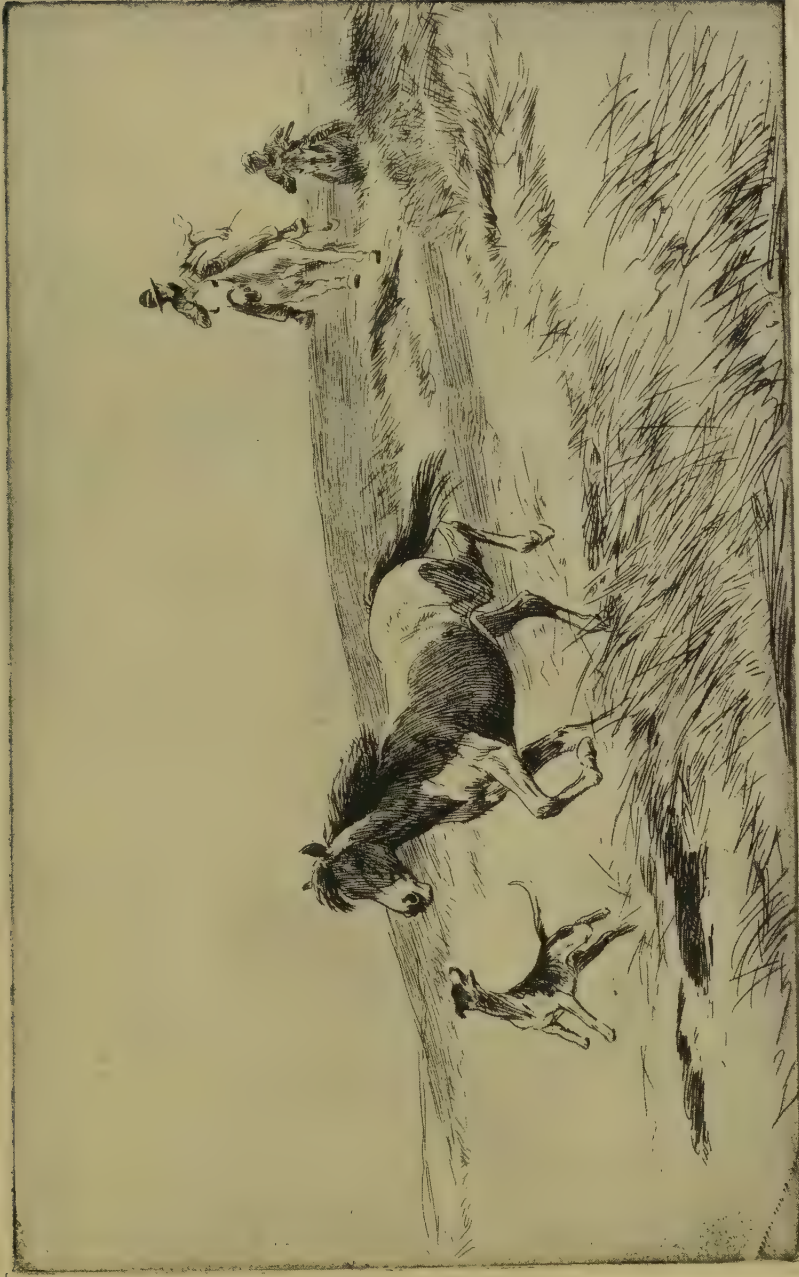


LOW TIDE, LA ROCHELLE.
DRY-POINT BY HENRY RUSHBURY, A.R.A., R.E.
(Published by Messrs. James Connell & Sons.)

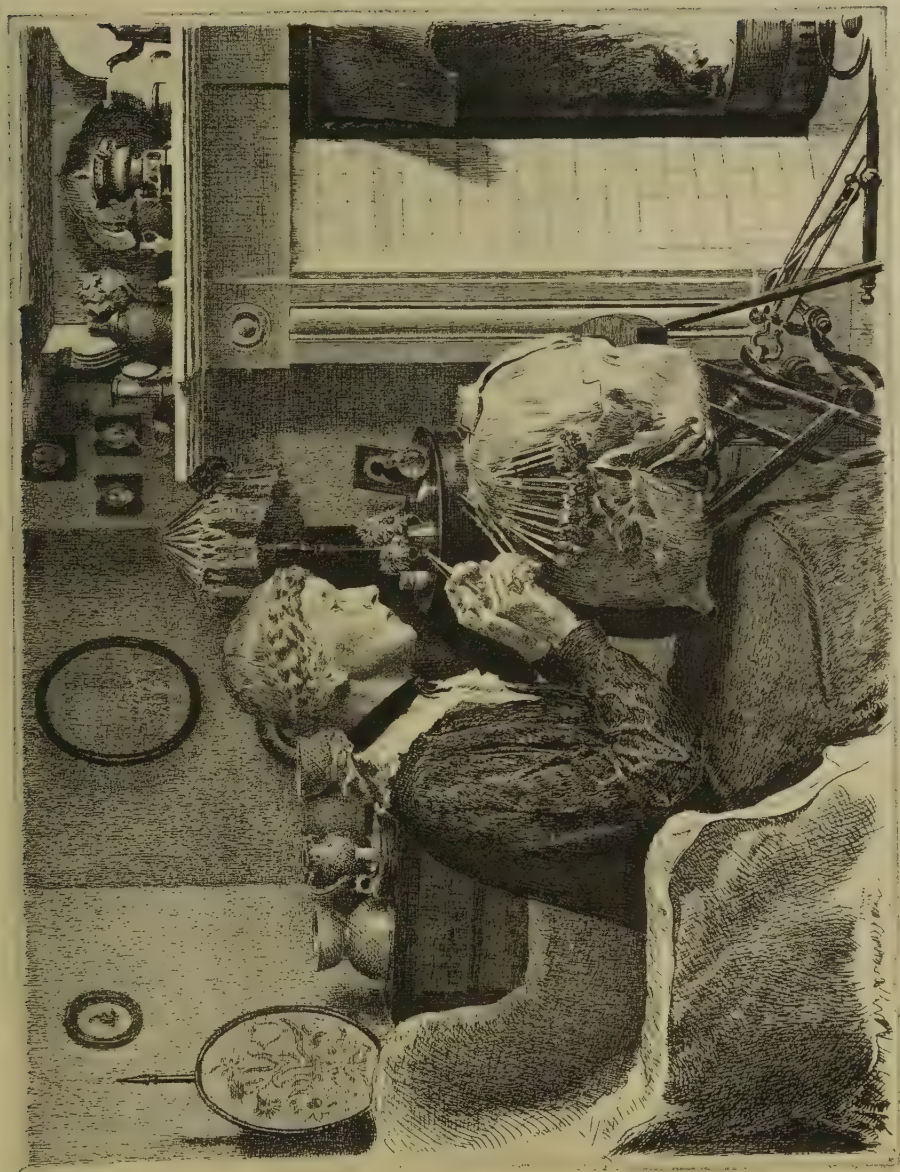




EVENING, LA ROCHELLE.
DRY-POINT BY D. I. SMART, R.E.
(Published by Messrs. P. & D. Colnaghi & Co.)



THE SKEWBALD.
ETCHING BY GEORGE SOPER, R.E.
(Published by Messrs. H. C. Dickens.)

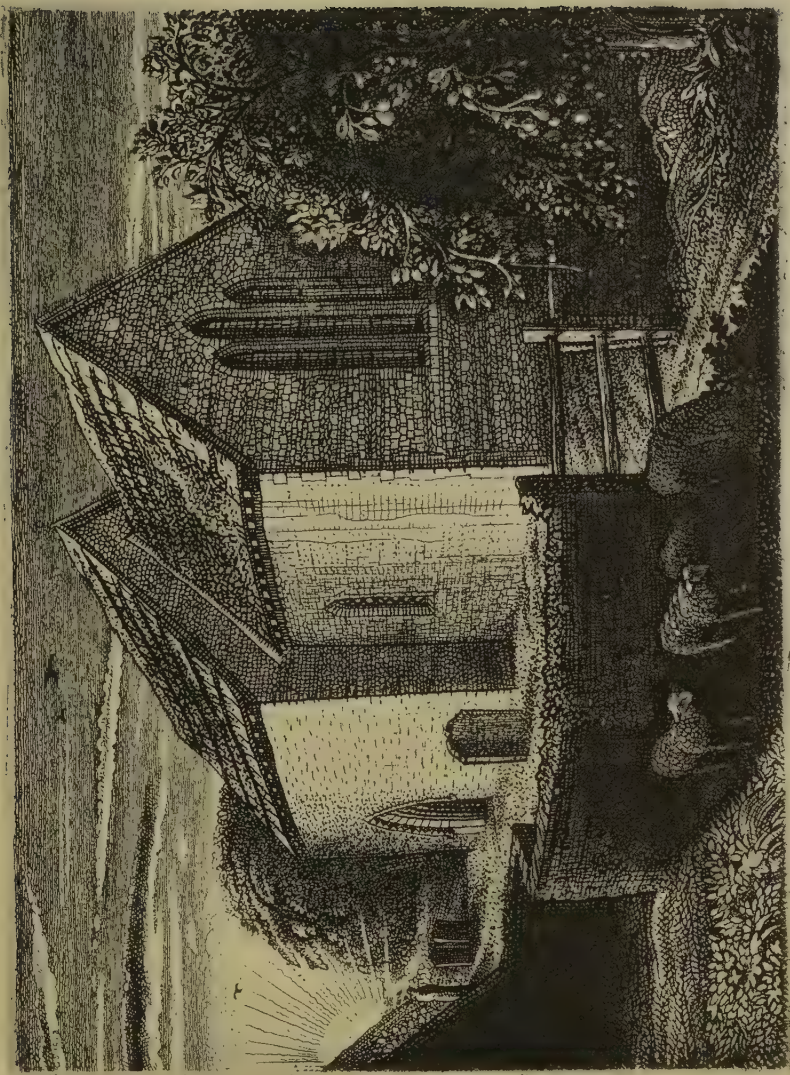


A LADY MAKING LACE.
ETCHING BY JOHN B. SOUTER.
(Published by The Redfern Gallery.)



HARLEY STREET.
ETCHING BY IAN STRANG, A.R.E.
(Published by Messrs. Alex. Reid & Lefèvre.)



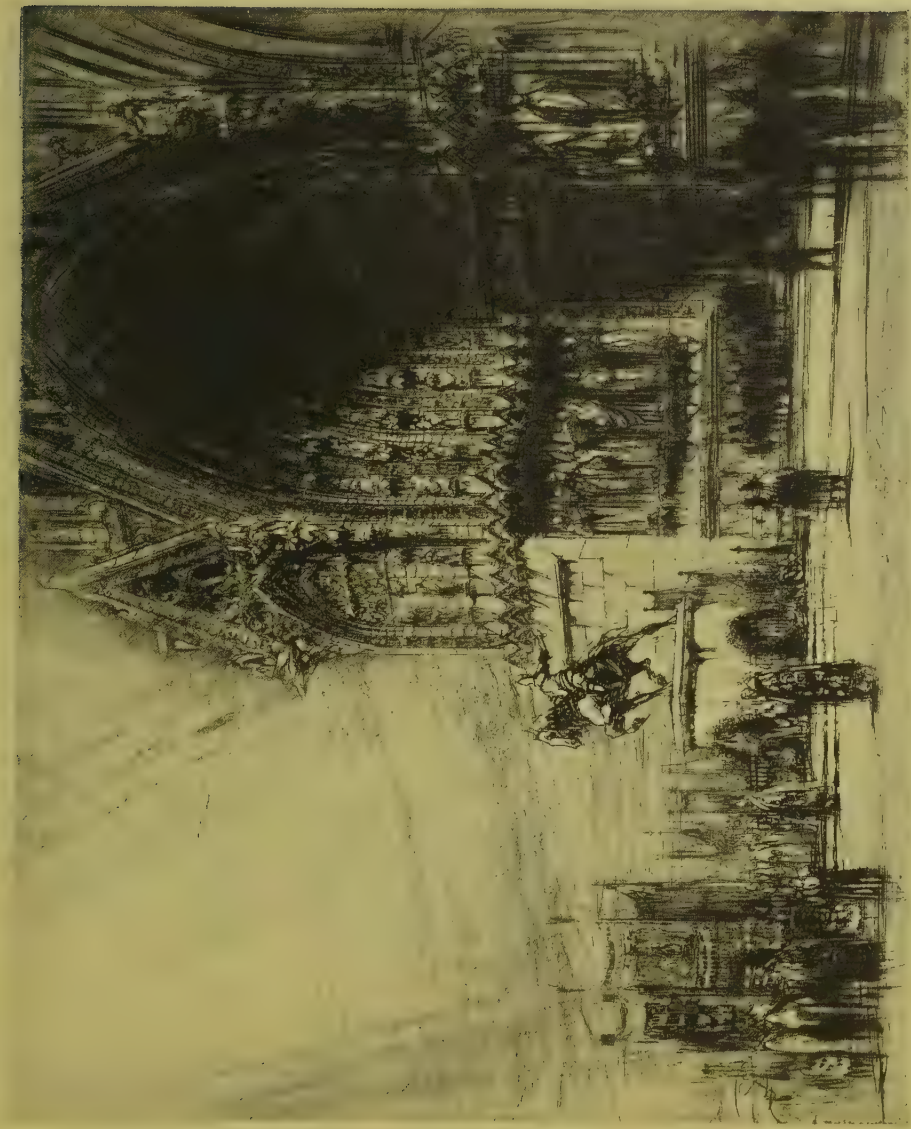


THE MEADOW CHAPEL.
ETCHING BY GRAHAM SUTHERLAND, A.R.E.
(Published by *The Twenty-One Gallery.*)









JOAN OF ARC, RHEIMS.
DRY-POINT BY WILLIAM WALCOT, R.E.
(Published by the Fine Art Society.)



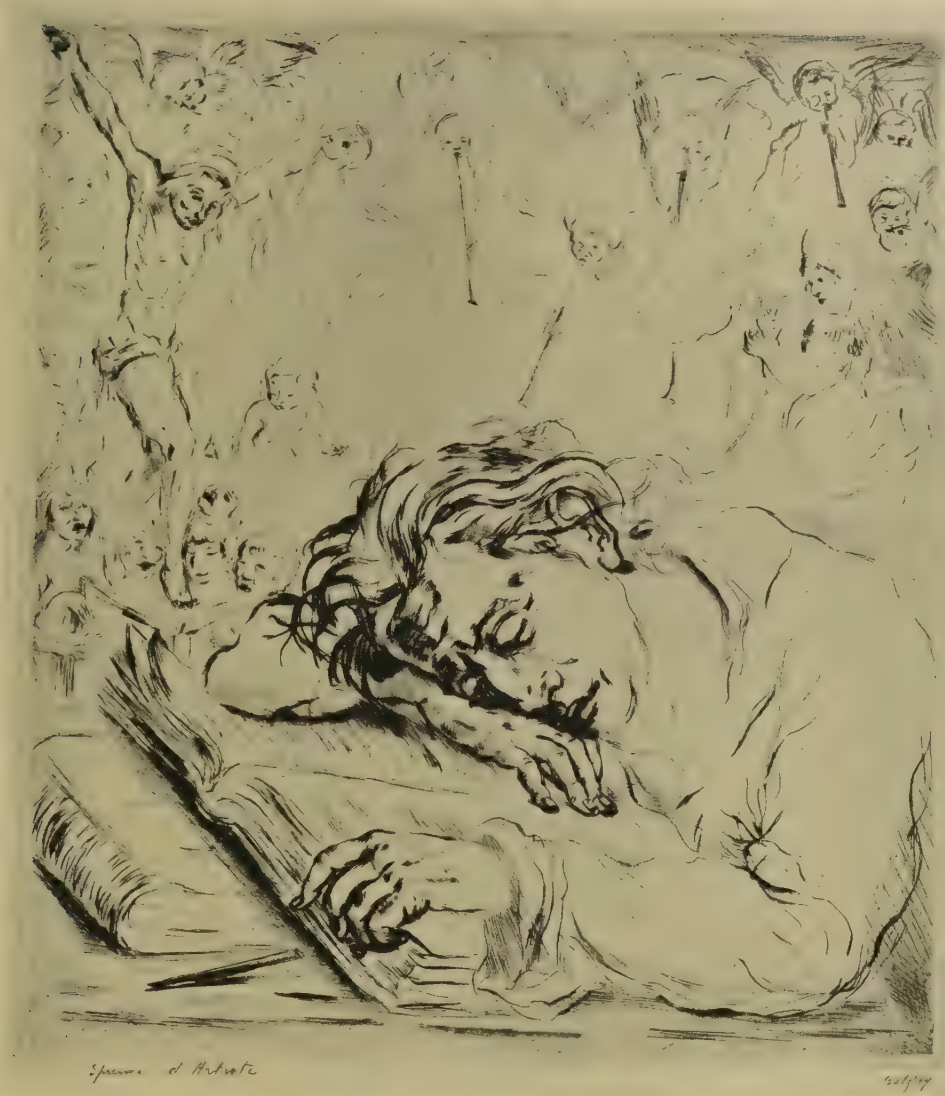


Frederic Whiting.



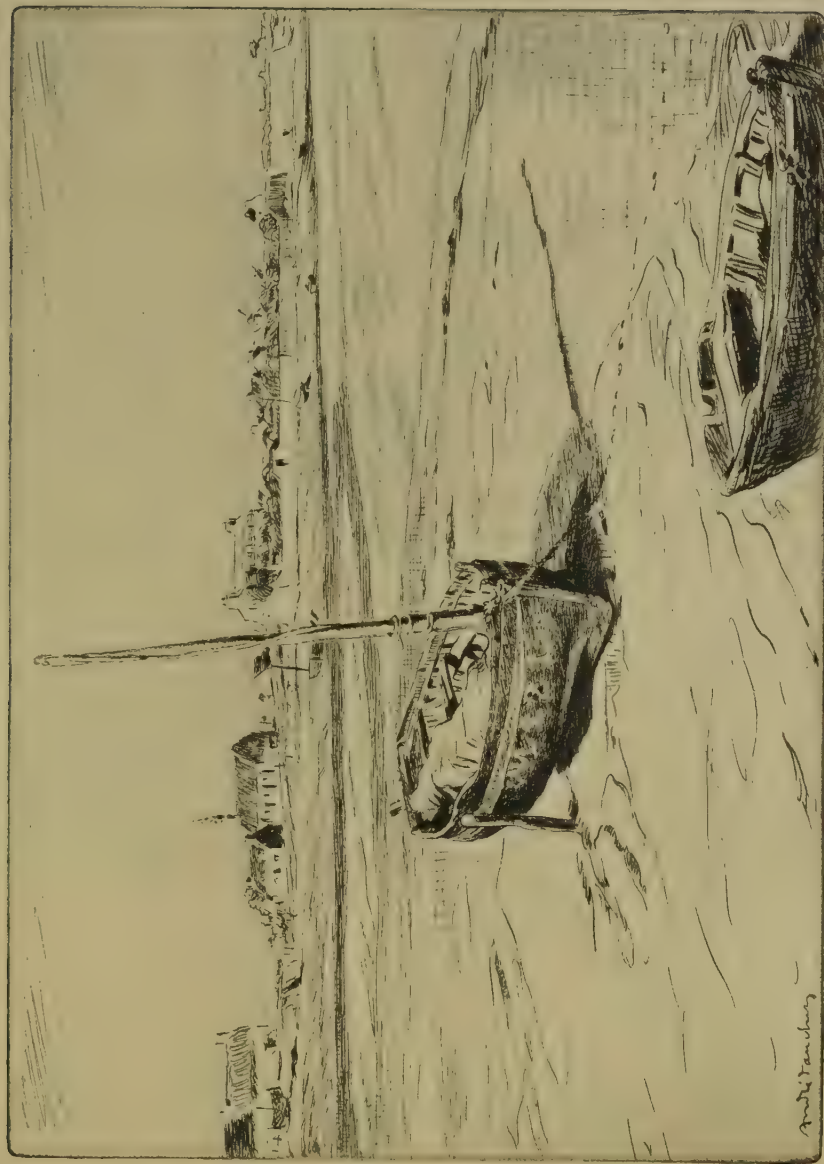


LOCARNO, LES SAULES.
ETCHING BY MAURICE ACHENER.
(Published by M. Marcel Guiot, Paris.)





NANTES.
ETCHING BY EUGÈNE BÉJOT, R.E.
(Published by Messrs. James Connell & Sons.)

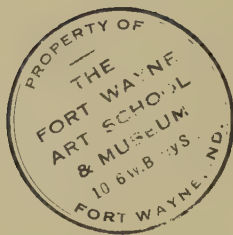


CANOTS DE PÊCHE.
ETCHING BY ANDRÉ DAUCHEZ.
(Published by M. Marcel Guiot, Paris.)











F. H. Haagen











G. Constant
1868

G. Constant



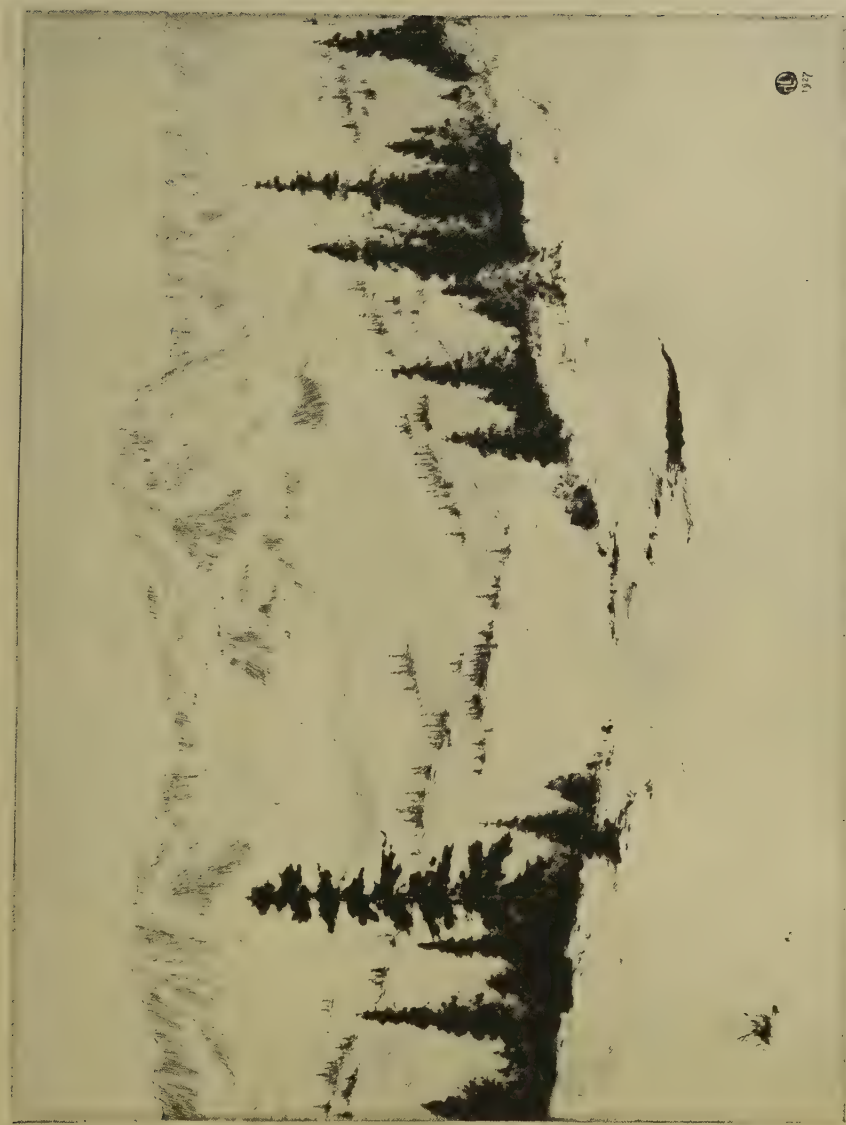
Arthur B. Davies



Warren Davis



11.25.44 - 11.11.12



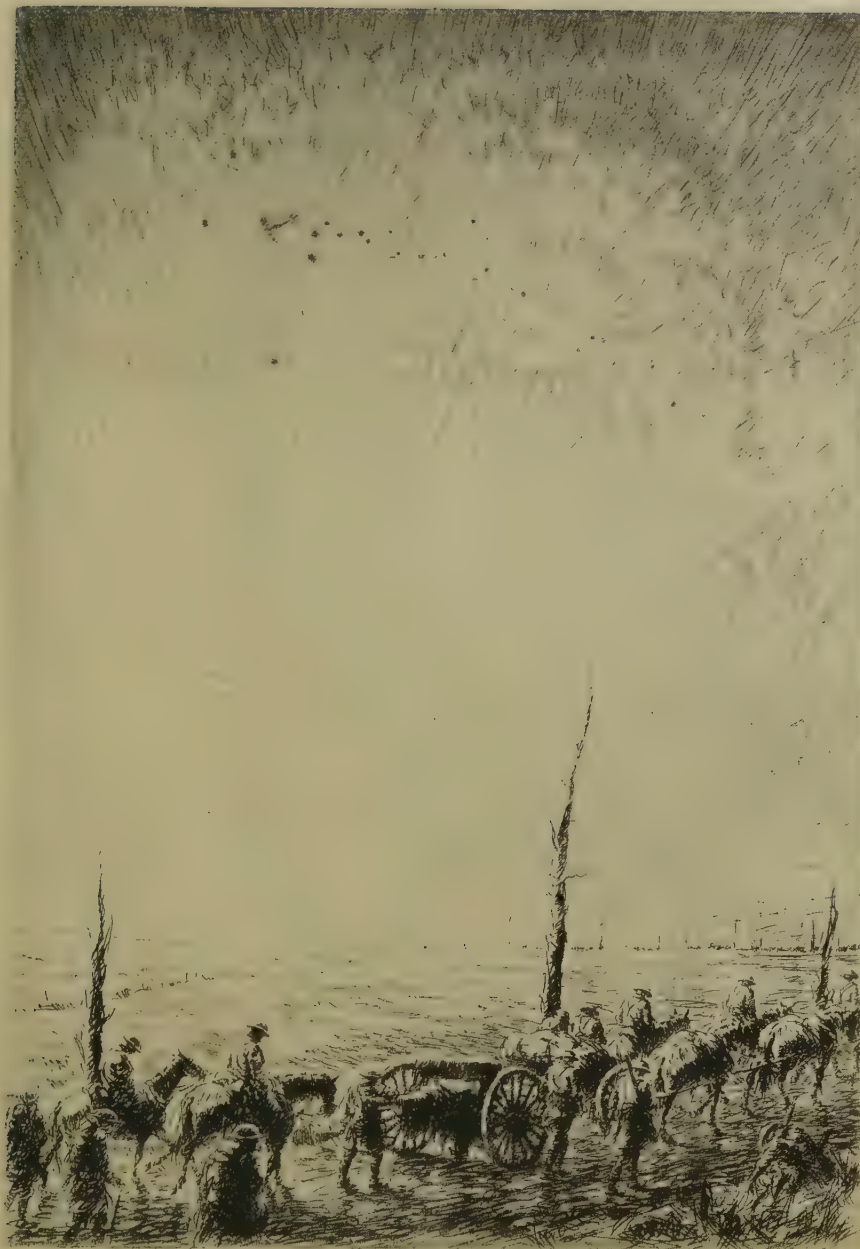
197

McLean 1976

Sierra Snows.







SCOUT PLANES AT DAWN.

ETCHING BY KERR EBY.

(Published by Messrs. Fred, Keppel & Co., New York
and Messrs. P. & D. Colnaghi & Co., London.)



SEINERS.
ETCHING BY SEARS GALLAGHER.











76

Thomas Handforth



12/50

Poppy Hart

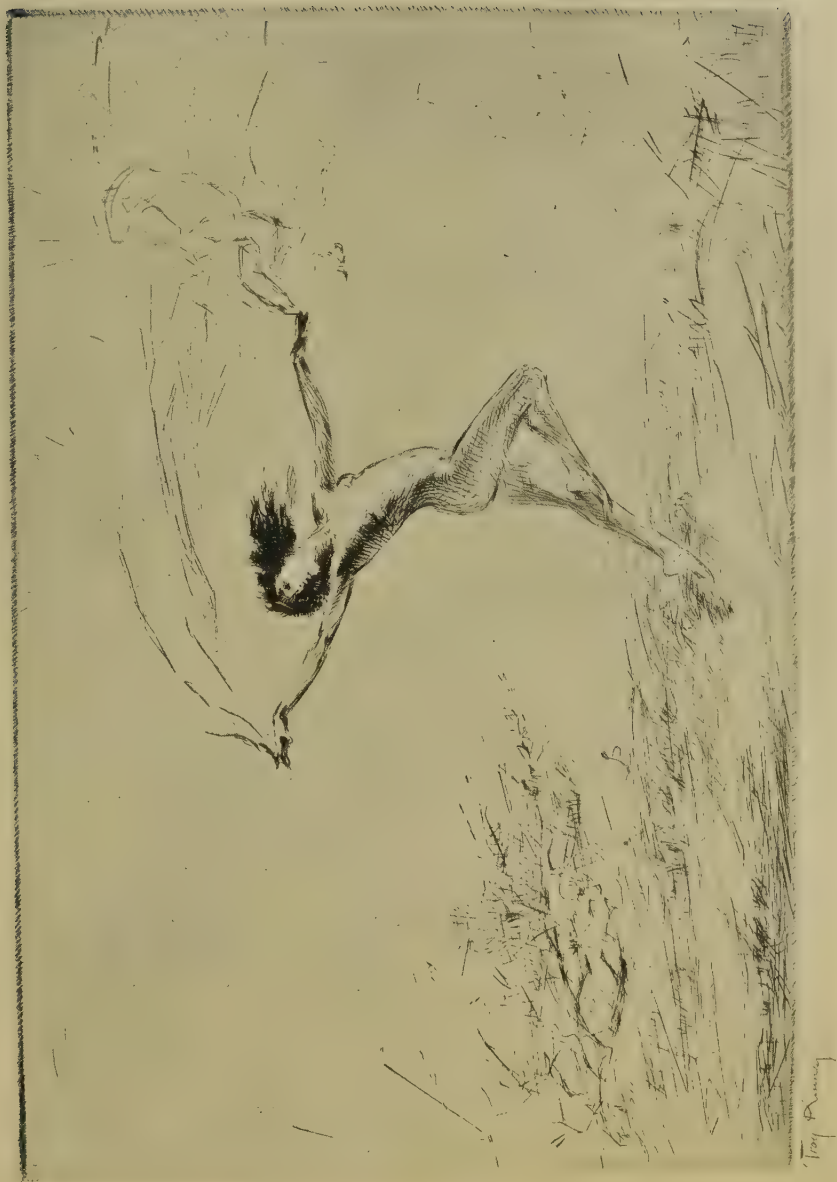
MATCHING AND WEIGHING THE BIRDS.
AQUATINT BY GEORGE O. ("POP") HART.





OLD HOUSES ON THE ADIGE, VERONA.
ETCHING BY WILLIAM HEYER.

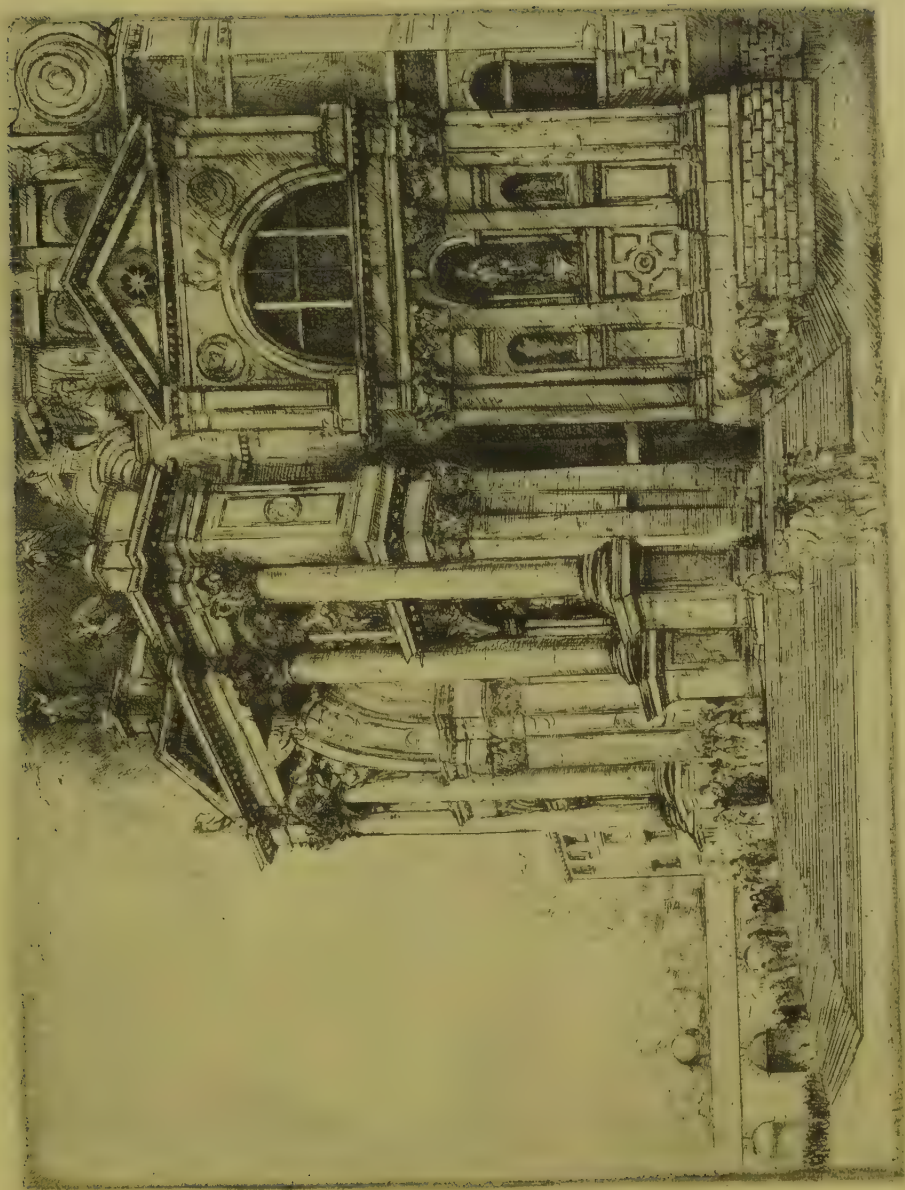




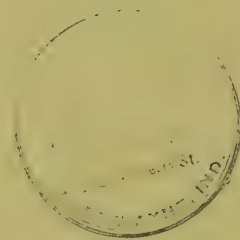
AUTUMN LEAVES.
ETCHING BY TROY KINNEY.
(Published by Messrs. Kennedy & Co., New York.)







STEPS OF THE SALUTE, VENICE.
ETCHING BY DONALD SHAW MACLAUGHLAN.
(Published by Mr. Albert Roullier, Chicago,
and Messrs. Harlowe, McDonald, New York.)

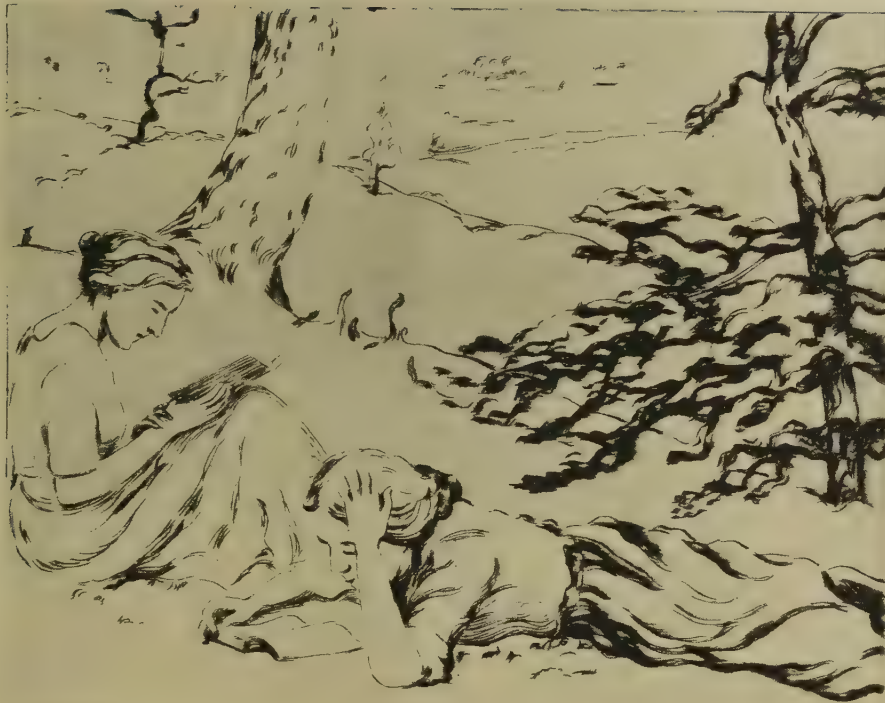




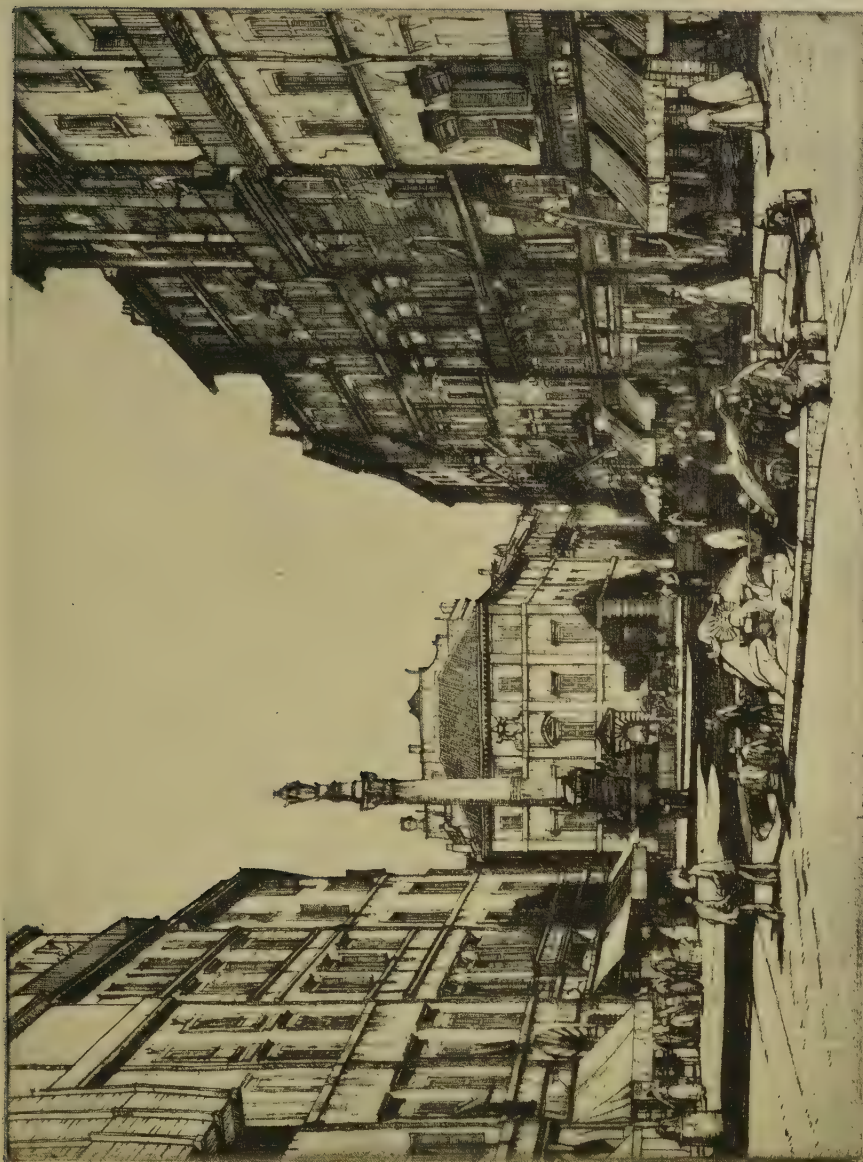
STEEPLE-CHASE.
DRY-POINT BY CARTON MOOREPARK.
(Published by The Schwartz Galleries, New York, and
Messrs. Alex. Reid & Lefèvre, London.)







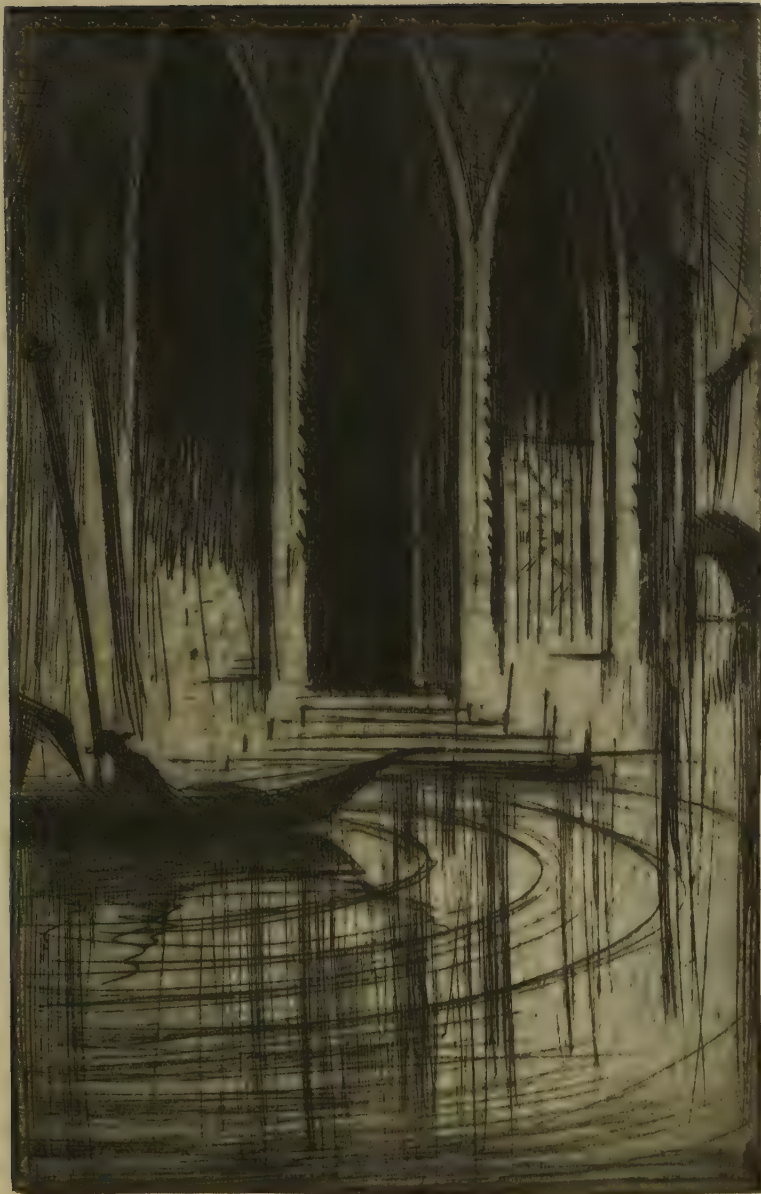




PIAZZA DI SPAGNA.
DRY-POINT BY LOUIS C. ROSENBERG.
(Published by Messrs. H. C. Dickens.)



HUGH MERCER'S APOTHECARY SHOP.
ETCHING BY ERNEST D. ROTH.



André Smith

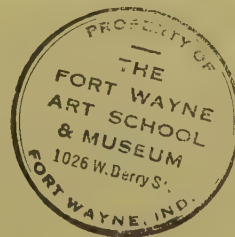


Howard Chandler Christy

"Go"

"GO."

DRY-POINT BY HOWARD E. SMITH.
(Published by Mr. Francis H. Robertson, New York.)

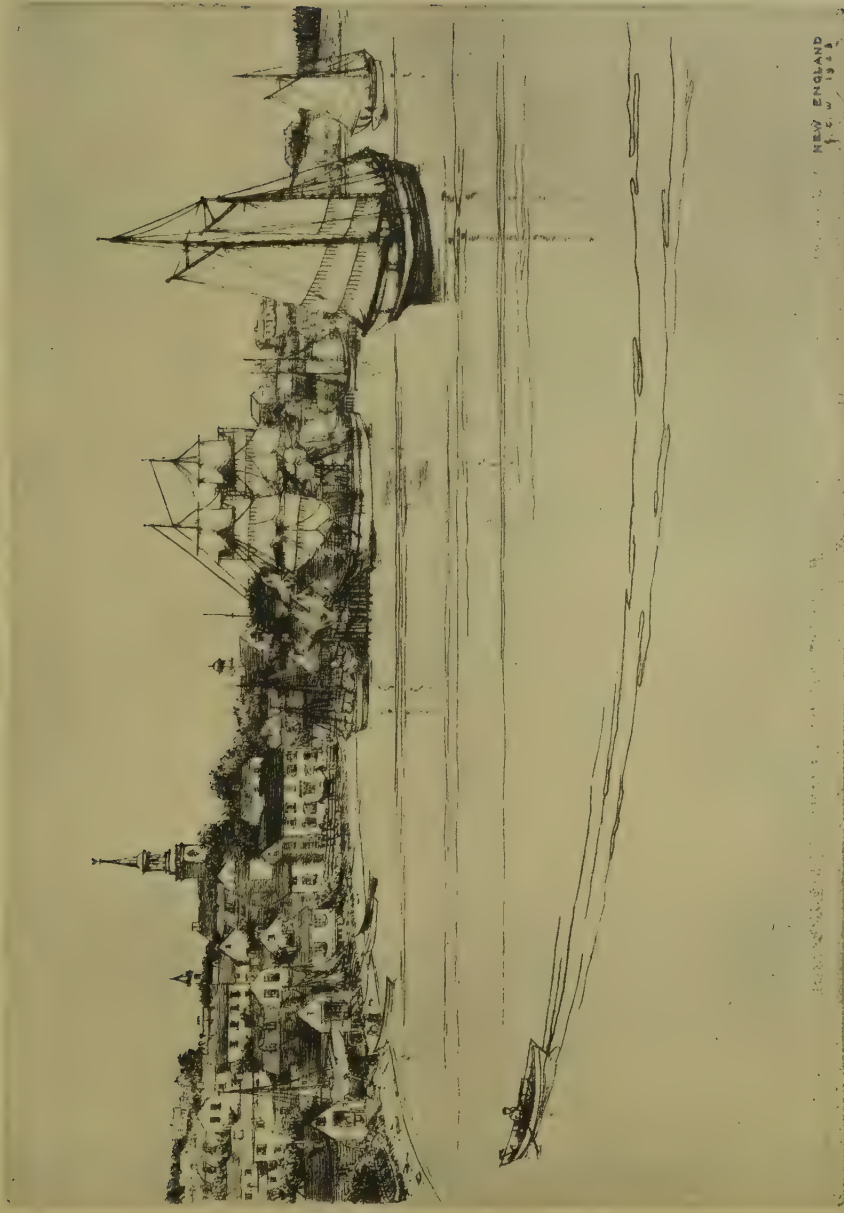




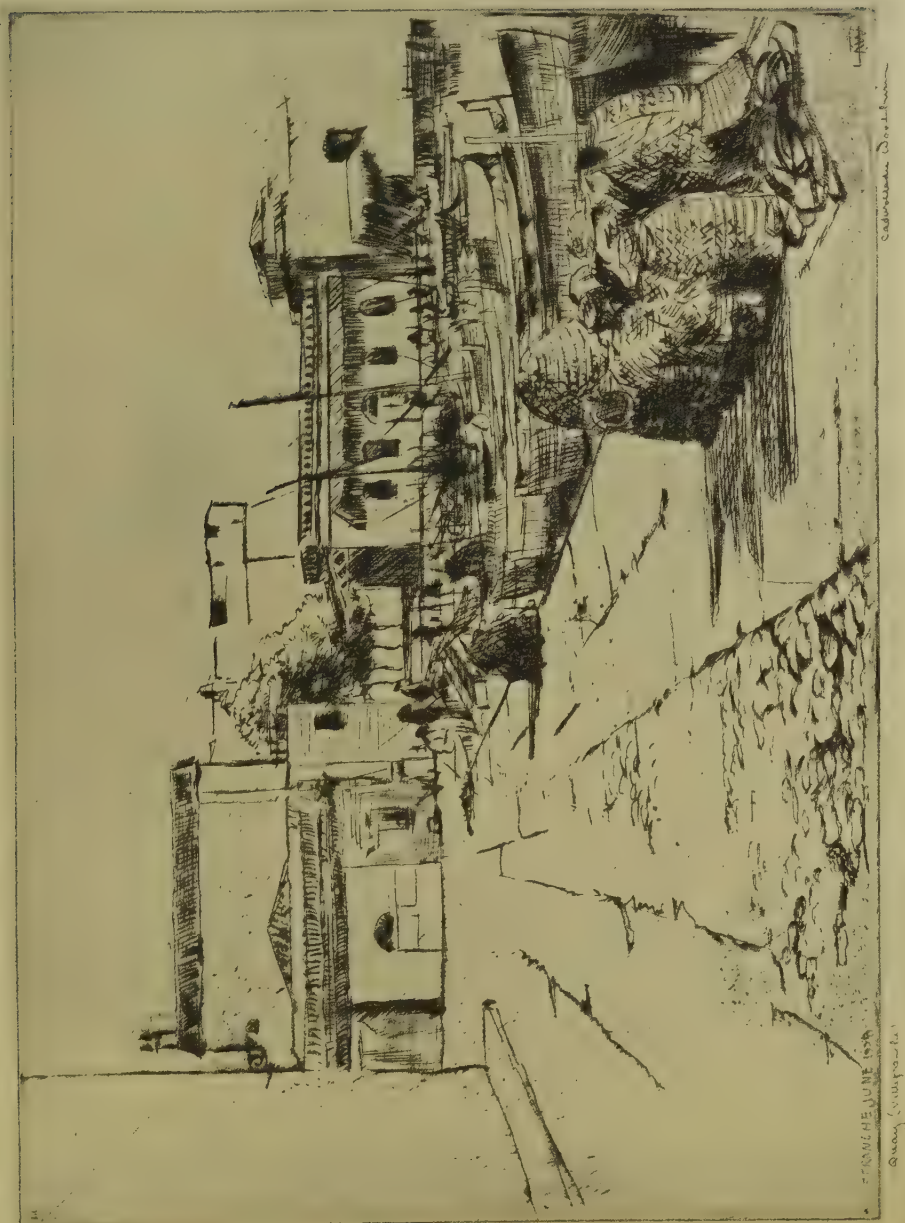




Edwin Tunis



NEW ENGLAND.
ETCHING BY GEORGE C. WALES.
(Published by *Goodspeed's Book Shop, Boston, Mass.*)

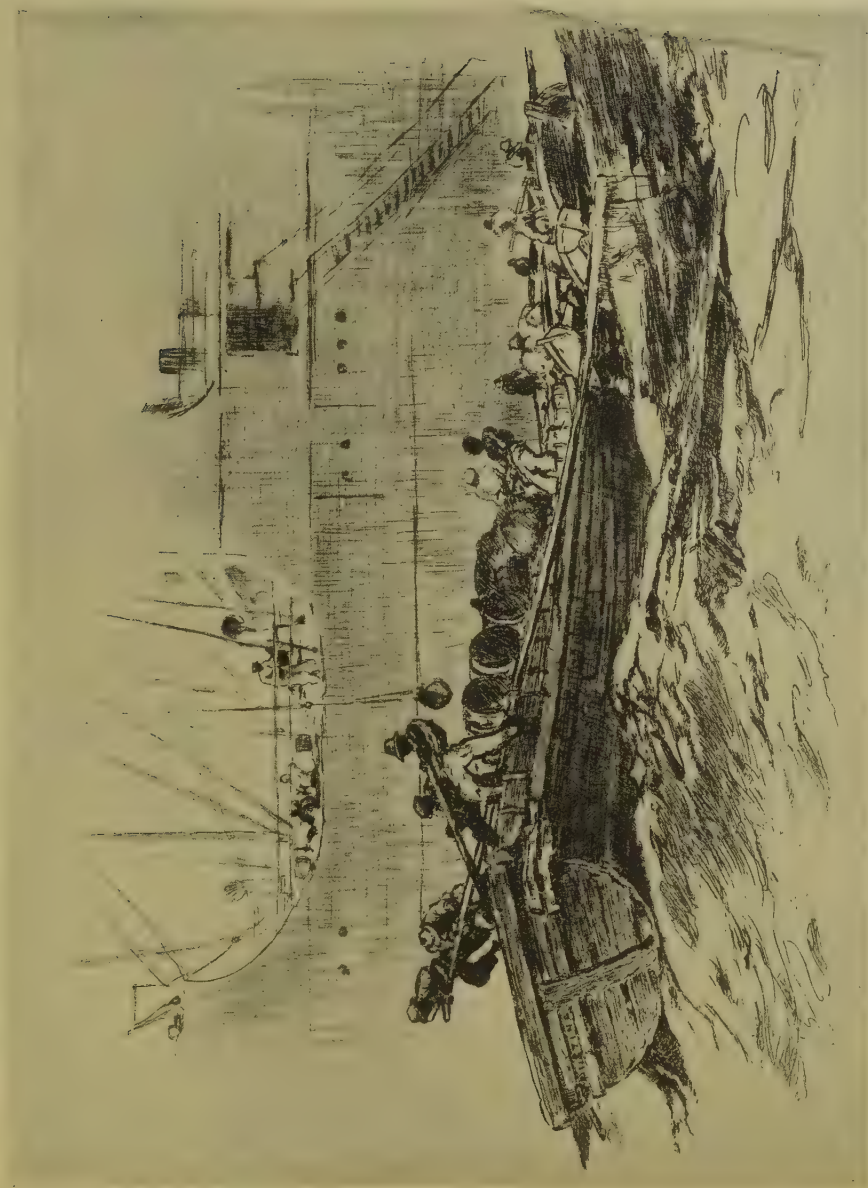


FINANCHE JUNE 1858
Quay Compagnie

Cadwallader Washburn

QUAI VILLEFRANCHE.
DRY-POINT BY CADWALLADER WASHBURN.
(Published by Mr. G. E. De Vries, Amsterdam.)





LOADING MOLASSES, BARBADOS.
ETCHING BY GEORGE WRIGHT.
(Published by Mr. Francis H. Robertson, New York.)

Directory of Etchers and Engravers.

With List of Plates executed or first published during the Year 1927-8.

ABBREVIATIONS.

B.S.E. = Brooklyn Society of Etchers.	R.E. = Royal Society of Painter- Etchers and Engravers.
C.P.M. = Print makers of California.	R.I. = Royal Institute of Painters in Water-colours.
C.S.A. = Cleveland Society of Artists.	R.I.B.A. = Royal Institute of British Architects.
C.S.E. = Chicago Society of Etchers.	R.O.I. = Royal Institute of Oil Painters.
G.P.C. = Graver-Printers in Colour.	R.S.A. = Royal Scottish Academy.
G.S.P.E. = Glasgow Society of Painter- Etchers.	R.S.W. = Royal Scottish Society of Painters in Water-colours.
L.G. = London Group.	R.W.S. = Royal Society of Painters in Water-colours.
N.E.A. = New English Art Club.	S.G.A. = Society of Graphic Arts.
P.S.E. = Philadelphia Society of Etchers.	
R.A. = Royal Academy, London.	
R.B.A. = Royal Society of British Artists.	

EUROPE.

- ABBÉ, S. VAN, 19, Thornton Avenue, Streatham Hill, London, S.W.2. R.E.
 DRY-POINTS : *The Little Handful*, $10\frac{3}{8} \times 10\frac{1}{2}$; *The Law*, $10\frac{1}{2} \times 10\frac{3}{8}$; *The Convivial Bargee*, $10\frac{3}{8} \times 10\frac{1}{2}$. Eds. 50, 5 gs. each. (Frost & Reed.)
- ACHENER, MAURICE, chez M. Marcel Guiot, 4, rue Volney, Paris, IIe.
 ETCHINGS : *Locarno, les Saules*, $7\frac{1}{2} \times 11\frac{7}{8}$, ed. 65; *Genève, Villa Lord Byron, la Terrasse*, 8×11 , ed. 60; *Marcote, le Campanile*, $10 \times 7\frac{7}{8}$, ed. 50; *Marcote*, 8×10 , ed. 70. (Marcel Guiot.)
- AFFLECK, ANDREW F., Villa Orion, Bd. Billiet, Etaples, Pas-de-Calais, France. (Connell.)
- AIKEN, JOHN M., 2a, Melbury Road, London, W.14. A.R.S.A., A.R.E.
 ETCHINGS : *The Restless Sea*, 9×14 ; *Outward Bound*, 9×14 . Eds. 50, 4 gs. each. (Reid & Lefèvre.)
- AIRY, MISS ANNA, 5, Parkhill Road Studios, London, N.W.3. R.E., R.I., R.O.I.
 ETCHING : *The Visitor*, $8 \times 3\frac{1}{2}$, ed. 50, 3 gs.
- ALLAN, R. W., 62, Buckingham Gate, London, S.W.1. R.W.S., G.S.P.E.
 ETCHING : *Return Home*, $7 \times 10\frac{3}{4}$; MEZZOTINT : *Loch Ranza, Arran*, 7×10 .
- AMSHWITZ, J. H., 80, Warwick Gardens, London, W.14. R.B.A.
 DRY-POINTS : *The Quarrel*, 9×7 ; *Hot Soup*, $9\frac{3}{4} \times 6\frac{1}{2}$; *The Interrogation*, 10×7 , 4 gs. each.
- ANDERSON, STANLEY, 21, Redcliffe Square, London, S.W.10. R.E.
 DRY-POINTS : *Les Arcades, Dieppe*, $8\frac{1}{2} \times 12\frac{7}{8}$, 5 gs.; *La Plaza Mayor, Segovia*, $9\frac{7}{8} \times 7\frac{1}{2}$, 4 gs.; *Segovia Cathedral*, $12\frac{1}{8} \times 10\frac{7}{8}$, 6 gs.; *Toledo Cathedral*, $9\frac{3}{8} \times 11\frac{7}{8}$, 6 gs.; *Toledo from the Castillo Servando*, $9\frac{1}{8} \times 15$, 6 gs. Eds. 80. (Colnaghi.)
- ANSELL, WILLIAM H., 59, Doughty Street, London, W.C.1. A.R.E.
- APPLEBY, WILFRED C., 72, Chamberlain Road, Glasgow. G.S.P.E.
- ASHER, MISS FLORENCE M., 16, Hill Road, London, N.W.8.
- AUSTEN, MISS WINIFRED (Mrs. Oliver Frick), c/o Messrs. Arthur Greatorex, Ltd., 14, Grafton Street, London, W.1. R.E.
 DRY-POINTS : *Goldeneyes*; *Black-backed Gulls*; *Mother Goose*; *Pheasant's Brood*. (Greatorex.)

- AUSTIN, ROBERT, 48, Upper Mall, Hammersmith, London, W.6. R.E.
ETCHINGS: *The Cathedral, Palma*, 8 × 13½, ed. 45, 8 gs. LINE ENGRAVINGS: *The Bell II*, 6½ × 4½, 4½ gs.; *Donkeys at Selva*, 5½ × 6½, 5 gs.; *Highbridge*, 4½ × 5½, 4½ gs.; *Alice Lush*, 13½ × 10½, 6 gs.; *Ponte Pietra Verona*, 5½ × 4½, 4 gs. Eds. 75. (Twenty-One Gallery.)
- BADELEY, J. F., C.B.E., 2, Morpeth Terrace, London, S.W.1. R.E.
- BADMIN, S. R., c/o, Twenty-One Gallery, 15, Mill Street, London, W.1.
ETCHINGS: *Hawes Farm*, 8½ × 15½, ed. 35, 3½ gs.; *Addington, Kent*, 6½ × 10½, ed. 40, 3 gs.; *Elms near West Wickham*, 5½ × 7½, ed. 40, 2 gs.; *Old Oak at West Wickham*, 4½ × 5, ed. 35, 2 gs.; *Elm at Mells, Somerset*, 6½ × 4½, ed. 25, 2 gs.; *The Tip-cart*, 3½ × 5½, ed. 35, 2 gs. (Twenty-One Gallery.)
- BAGDATOPOULOS, W. S., c/o Mr. A. A. Bailey, 188, Brompton Road, London, S.W.3.
DRY-POINTS: *Aymere*, 8½ × 11½; *Mosque, Eventide*, 11½ × 8½; *Brassworkers, Jaipur*, 11½ × 8½; *In the Bazaar, Bijapur*, 8½ × 11½; *Afridi, Khyber Pass*, 11 × 8. Eds. 75, 6 gs. each. (Bailey.)
- BAIRD, JOHNSTONE, 53, Prince of Wales Mansions, Battersea Park, London, S.W.11.
DRY-POINTS: *Oban Bay*, 12½ × 8; *Durham Cathedral*, 13½ × 8. Eds. 120, 3 gs. each. (Connell.) *Edinburgh Castle*, 13½ × 7½; *Ullswater*, 9 × 13; *Loch Maree*, 9 × 13; *Loch Coulin*, 9 × 13; ETCHING: *The Palace, Stirling Castle*, 8½ × 11½. Eds. 120, 3 gs. each. (Bell.)
- BALGLEY, JACOB, chez M. Marcel Guiot, 4 rue Volney, Paris, 11e.
DRY-POINTS: *Etude de mendiant assis*, 5 × 6½, ed. 25; *Jean*, 8½ × 7½, ed. 25; *Les Captifs*, 7 × 9½, ed. 30; *De ma fenêtre*, 7½ × 10½, ed. 30; *Jésus chassant les vendeurs du Temple* 4½ × 4; *L'Homme blessé (planche en largeur)*, 7 × 9½. (Marcel Guiot.)
- BASKETT, C. H., 3, Chelmerston Avenue, Great Baddow, Chelmsford. R.E.
AQUATINTS: *The Marsh Mill*, 11 × 19; *Edge of the Wood*, 13½ × 17½; *Lowlands*, 8 × 13½. Eds. 100. (Reid & Lefèvre.)
- BAUER, MARIUS A. J., 67, Oranje Nassaulaam, Amsterdam. (Van Wisselingh.)
- BEAUMONT, LEONARD, Eismeer, Bents Green Road, Ecclesall, Sheffield.
DRY-POINT: *The Castle Gate*, 10½ × 7½, \$21.00. ETCHINGS: *Old Heidelberg*, 7½ × 5½, \$18.00; *The Gate of Castle Rheinfels*, 8½ × 6½, \$18.00; *Entrance to Castle Heidelberg*, 6½ × 5½, \$18.00. Eds. 50. (Moorepark, New York.)
- BÉJOT, EUGÈNE, 8, Quai de la Mégisserie, Paris. R.E.
ETCHINGS: *Nantes*, 10½ × 6½; *La Berge du Quai Henri IV, Paris*, 12 × 8; *La Porte de l'Eglise de Concarneau*, 8½ × 6½; *Le Casino de Concarneau*, 9½ × 6½; *Le Quai des Grands Augustins, Paris*, 7½ × 8. (Connell.)
- BELCHER, GEORGE, 6, William Street, Knightsbridge, London, S.W.1.
- BEVAN, WILLIAM, 8, Tavistock Road, Croydon, Surrey. R.I.B.A.
ETCHINGS: *On the Tiber, Rome*, 4½ × 7½; *An Arab Market*, 5 × 7; *In China-town*, 6½ × 4½; *Arab Merchants; The Elephant Temple*.
- BLAIKLEY, ERNEST, 31, Stanley Gardens, London, N.W.3. S.G.A.
- BLAMPED, EDMUND, 30, Roland Gardens, London, S.W.7. R.E.
DRY-POINTS: *Night-time in a Stable*, 10 × 12; *Apéritif*, 7 × 10½; *Camels at a Well*, 8½ × 12. Eds. 100. (Reid & Lefèvre.)
- BLUNDELL, A. R., Cavenham Mill, Icklingham, Suffolk.
DRY-POINTS: *Tarascon—The Chateau*, 8½ × 13½, 3 gs.; *The Edge of the Lake*, 13½ × 9½, 3 gs.; *In the Wood*, 9½ × 13½, 3 gs.; *Lastours*, 8½ × 8½, 2 gs. Eds. 75. (Reid & Lefèvre.)
- BOLINGBROKE, MISS MINA (Mrs. Watson), 19, Girdler's Road, London, W.14. R.E.
- BONE, MUIRHEAD, Byways, Steep, Petersfield, N.E.A.
DRY-POINTS: *Canal and Bridge of SS. Apostoli, Venice*, 12½ × 8½, ed. 122, 20 gs.; *Manhattan Excavation*, 12½ × 10½, ed. 144, 25 gs.; *Rev. Dr. James, Oxford*, 9½ × 6½, 10 gs.; *Trevi Fountain, Rome*, 15½ × 10½, 20 gs. (Colnaghi.)
- BOREEL, MISS WENDELA, The Long White Cloud, Bray-on-Thames. A.R.E.
- BORTHWICK, A. E., 8, Merchiston Crescent, Edinburgh. A.R.E.
- BOUVIERE-HOYTON, EDWARD, c/o The Fine Art Society, 148, New Bond Street, London, W.1.

- ETCHINGS : *Devon Coast*, $9\frac{3}{8} \times 13\frac{1}{2}$; *Thermae of Caracalla*, $10 \times 13\frac{3}{8}$; *Trevignano*, $10 \times 13\frac{1}{2}$. Eds. 75. (Fine Art Society.)
- BRADY, EMMET, 33, Kirklee Road, Kelvinside, Glasgow. V-P.G.S.P.E.
ETCHINGS AND DRY-POINTS : *Whitby*, 9×13 ; *North Sea Fishing Boat*, 9×13 ; *Dutch Boat*, 12×8 ; *On the Clyde*, 12×8 . Eds. 50.
- BRANGWYN, FRANK, Temple Lodge, Queen Street, Hammersmith, London, W.6. R.A.
DRY-POINT : *Strand-on-the-Green*, 6×4 , 6 gs. ETCHINGS : *Knife-Grinder*, No. 1, $6\frac{7}{8} \times 9\frac{1}{8}$, 4 gs.; *The Tinker*, $7\frac{7}{8} \times 11\frac{1}{4}$, 5 gs. (Fine Art Society.)
- BREWER, H. C., 34, Perryn Road, Acton, London, W.3. S.G.A.
- BRIGHTWELL, L. R., Wakeford Lodge, High Street, Hampton, Middlesex. (Connell.)
- BRISCOE, ARTHUR, Chelsea Arts Club, Church Street, London, S.W.3.
ETCHINGS : *Mooring Her*, $7 \times 5\frac{3}{8}$; *Outward Bound*, $9\frac{1}{2} \times 15\frac{1}{2}$; *The Wheel*, 9×14 ; *The Peat Jack*, $7\frac{1}{2} \times 11$; *In Dry Dock*, $12\frac{1}{8} \times 9$; *Making Sail*, 10×16 ; *The Main Rigging*, $13\frac{1}{2} \times 8\frac{7}{8}$; *The Main Tack*, $13\frac{1}{2} \times 8$; *Casting Her Off*, 10×16 . Eds. 75. (Dickins.)
- BROCKHURST, G. L., The White House, Pitstone Green, by Leighton Buzzard. A.R.A., R.E.
ETCHINGS : *The Black Silk Dress*, $8\frac{1}{8} \times 6\frac{1}{8}$, ed. 110, 12 gs.; *Cypriano (a Basque)*, $6\frac{7}{16} \times 3\frac{3}{4}$, ed. 111, 8 gs.; *The Two Mélisandes*, $6\frac{1}{2} \times 3\frac{1}{2}$, ed. 111, 8 gs. (Colnaghi.)
- BRODZKY, HORACE, 28b, St. George's Road, London, N.W.6. L.G.
DRY-POINTS : *Boudoir*, $5 \times 3\frac{1}{2}$, ed. 11; *Olive Trees at Girgenti*, 4×6 , ed. 6, 3 gs. each.
- BROWN, H. J. STUART, Auchengrange, Lochwinnoch, Scotland.
ETCHINGS : *Breezy Day, King's Lynn*, $6\frac{1}{8} \times 10\frac{1}{8}$, 4 gs.; *Brightlingsea from Mersea Island*, $6\frac{3}{8} \times 12\frac{3}{8}$, 4 gs.; *Fallen Trees, Ely*, $2\frac{1}{8} \times 7\frac{5}{8}$, 3 gs.; *Morning on the Norfolk Coast*, $6\frac{7}{8} \times 10\frac{1}{8}$, 4 gs.; *The Pickwillow Road*, $4\frac{1}{8} \times 6\frac{7}{8}$, 3 gs.; *View in Cambridgeshire*, $6\frac{1}{8} \times 10\frac{1}{8}$, 4 gs. Eds. 60. (Colnaghi.)
- BUCKELS, ALEC., 8, Clements Inn Passage, Strand, London, W.C.2. A.R.E.
- BURRIDGE, F. V., Betchworth House, The Bank, Highgate, London, N.6. R.E.
- BUSH, R. E. J., 56, Coldharbour Road, Redland, Bristol. R.E.
- CADZOW, JAMES, Lee Bank, Broughty Ferry, N.B. G.S.P.E.
- CAIN, CHARLES W., "Beurlay," 11, Southend Road, Beckenham, Kent.
ETCHINGS : *Whispering Steps, Baghdad*; "Jumeila," *Iraq*; *Kerind, Persia*; *The Minaret, Zobier, Old Basrah*; *The Nautch Dancers, India*; *On a Baghdad Roof*. (Greatorex.)
- CAMERON, BRUCE, Crannock, Iddesleigh Avenue, Milngavie. G.S.P.E.
- CAMERON, SIR D. Y., Dun Eaglais, Kippen, N.B. R.A., R.S.A.
- CAMERON, JOHN, c/o Messrs. A. Reid & Lefèvre, 1a, King Street, St. James's, London, S.W.1.
ETCHINGS : *Exeter*, $9 \times 11\frac{1}{8}$; *Duddington Lock*, 7×9 ; *Wallingford Bridge*, $7\frac{1}{2} \times 9\frac{3}{4}$; *Pulteney Bridge, Bath*, $9 \times 9\frac{1}{8}$; *Truro*, $11\frac{1}{8} \times 7\frac{1}{8}$; *Kirkcudbright*, $7\frac{1}{2} \times 10\frac{1}{8}$. Eds. 75. (Reid & Lefèvre.)
- CAMERON, MISS KATHARINE, 9, South Charlotte Street, Edinburgh. A.R.E., R.S.W.
ETCHINGS : *L'Auberge*, $10\frac{1}{2} \times 7\frac{1}{8}$, 5 gs.; *Entrance to Glencoe*, 4×9 , 3 gs.; *Morven*, $5\frac{3}{4} \times 10\frac{1}{8}$, 4 gs.; *The Old Bee*, $5\frac{7}{8} \times 4\frac{1}{8}$, 3 gs.; *Dark Columbine*, $11\frac{1}{4} \times 5\frac{3}{4}$, 4 gs.; *Elves of Morn*, $12\frac{3}{4} \times 6\frac{1}{2}$, 5 gs. Eds. 50.
- CAMPBELL, MISS MOLLY, 3, Tudor Road, Upper Norwood, London, S.E. A.R.E.
- CARTER, FREDERICK, The Studio, 9, Elm Tree Road, London, N.W.8. A.R.E.
- CHANLER, ALBERT, 13, Clarendon Street, South Belgravia, London, S.W.1.
DRY-POINT : *Fleet Street*, $7\frac{1}{2} \times 5$. ETCHINGS : *Park Lane Palaces (Night)*, 8×5 ; *Rialto*, 5×8 ; *Silent Canal*, 8×5 . Eds. 50.
- CHARLTON, E. W., 43, St. Thomas Street, Lymington, Hants. R.E.
- CHESTON, C. S., Musbury, Axminster. A.R.E.
- CHRISTENSEN, ARENT, Olaf Ryes Pl. 5, Oslo, Norway.
ETCHINGS WITH AQUATINT : *Landscape near Cagnes, No. 2*, $9\frac{1}{2} \times 12\frac{3}{4}$, \$12.00; *A Summer Evening*, $9\frac{1}{2} \times 12\frac{3}{4}$, \$9.00. Eds. 50. (Moorepark, New York.)
- CLAUSEN, SIR GEORGE, 61, Carlton Hill, London, N.W.8. R.A.

CLAYTON, Miss K. M., c/o Messrs. P. & D. Colnaghi & Co., 144-6, New Bond Street, London, W.1.

ETCHINGS: *Among the Reeds*, 5 × 4, 2½ gs. *Dawn on the Broads*, 8 × 11, 4 gs.; *The Edge of the Pond*, 7 × 5, 3 gs.; *Egrets*, 7 × 4½, 3 gs.; *The Ferry*, 6½ × 8½, 4 gs.; *The Heron's Haunt*, 5½ × 8½, 4 gs.; *The Homeward Flight*, 6 × 8, 3 gs.; *Homing*, 6½ × 10½, 4 gs.; *A Late Departure*, 5½ × 8½, 3 gs.; *Moorhens*, 4 × 5½, 2 gs.; *Morning Mists*, 7½ × 11½, 5 gs.; *The Quiet Pool*, 6½ × 6½, 3 gs.; *Startled*, 6½ × 6½, 3 gs.; *Two Swans*, 5½ × 4½, 2½ gs.; *Three Fishers*, 9½ × 13½, 6 gs.; *Wild Duck alighting*, 3½ × 5, 2 gs.; *Wild Duck in a Storm*, 4½ × 3½, 2 gs.; *Wild Geese*, 4½ × 5½, 2 gs.; *Wild Geese at Dawn*, 4½ × 5½, 2 gs. Eds. 50. (Colnaghi.)

CLUTTERBUCK, Miss JULIA E. (Mrs. Alsop), The Studio, Station Road, Harpenden. A.R.E.

COPEMAN, Miss CONSTANCE G., 9, Cook Street, Liverpool. A.R.E.

COPLEY, JOHN, 10, Hampstead Square, London, N.W.3.

COWHAM, Miss HILDA, 92, Clifton Hill, London, N.W.8. S.G.A.

DRY-POINTS: *The Black Cat*, 5 × 4; *The Revellers*, 14 × 10. Eds. 50. (Greatorex.)

CRAWFORD, T. HAMILTON, 8, Greenway, Berkhamstead, Herts.

CUNNINGHAM, OSWALD, 13, Golder's Way, London, N.W.11.

CUTNER, HERBERT, 23, Golder's Green Crescent, London, N.W.11. S.G.A.

DRY-POINTS: *The Setting Sun*, 4½ × 8. ETCHINGS: *Saturday Morning*, 10 × 7; *Knocked Out*, 8 × 6; *A London Inn*, 11 × 5½. AQUATINT: *The Mill on The Hill*, 8½ × 5½.

DAUCHEZ, ANDRÉ, chez M. Marcel Guiot, 4 rue Volney, Paris, IIe.

ETCHINGS: *L'Ile Chevalier*, 11½ × 14½, ed. 40; *La Route du Cabellou*, 12½ × 16, ed. 35; *Canots de pêche*, 8½ × 12½. (Marcel Guiot.)

DAUM, JAN, Brook Green Cottage, Amberley, Sussex. A.R.E.

DAWSON, NELSON, Staithe House, Chiswick Mall, London, W.4. R.E.

DELLEANY, Miss GRETA, 64, Northumberland Park, Tottenham, London, N.17. A.R.E.

DETMOLD, EDWARD, J., c/o Mr. A. A. Bailey, 188, Brompton Road, London, S.W.3.

ETCHINGS: *Startled*, 7½ × 14½, ed. 75, 6 gs.; *Homeward*, 8½ × 16, ed. 75, 6 gs.; *Dying Embers*, 7½ × 16½, ed. 75, 6 gs.; *The Quayside*, 7½ × 14½, ed. 75, 6 gs. AQUATINTS IN COLOUR: *The Macaw*, 18½ × 14½, ed. 7, 30 gs.; *Once upon a Time*, 9½ × 18½, ed. 12, 18 gs. (Bailey.)

DICKSEE, HERBERT, Oak House, 7, Kidderpore Avenue, London, N.W.3. R.E.

DISERTORI, BENVENUTO, 31, Viale Milton, Florence.

DOBSON, Miss MARGARET, 23, Kildare Gardens, London, W.2. A.R.E.

ETCHING: *Loch Tummel and Shiehallion*, 11½ × 9½, ed. 50, \$21.00. AQUATINTS: *Loch Lomond from Inversnaid*, 11½ × 11, ed. 50, \$21.00; *Morning, Loch Lomond*, 9½ × 11, ed. 50, \$21.00 (Moorepark, New York); *Cornish Coast*, 10 × 8, ed. 100, 3 gs.

DODD, FRANCIS, 51, Blackheath Park, London, S.E.3. A.R.A. (Connell.)

DOW, ALEXANDER WARREN, 14, Brookland Close, London, N.W.11. R.B.A., S.G.A.

DOWD, JAMES H., 12, Redcliffe Road, South Kensington, London, S.W.10.

DRY-POINTS: *The Looker-on*, 5½ × 5; *Spade work*, 4½ × 5½; *Only Just*, 6 × 4½. Eds. 150. (Reid & Lefèvre.)

DROUART, RAPHAEL, chez M. Marcel Guiot, 4 rue Volney, Paris, IIe.

DRY-POINTS: *L'Ombrelle japonaise*, 4½ × 8, ed. 50; *Le Bassin de Luxembourg*, 4½ × 6½, ed. 60. ETCHING: *Le Jardin de Luxembourg*, 5½ × 8½, ed. 50. (Marcel Guiot.)

DRURY, PAUL, Lancaster Lodge, Lancaster Road, London, S.W.19. A.R.E.

ETCHINGS: *Man with a Pen*, 5½ × 4½, 4 gs.; *A man of Fifty*, 6½ × 5, 4 gs.; *September*, 5½ × 4, 4½ gs. Eds. 75. (Twenty-One Gallery.)

DUFF, J. R. K., 100, Summingfields Road, Hendon, London, N.W.4. R.E., S.G.A., C.S.E., C.P.M.

ETCHINGS: *The Barrier*, 9 × 6, 3 gs.; *To new Fields*, 10 × 7, 3 gs.; *St. Serf's Dysart*, 9 × 6, 2 gs.; *A Western Isle*, 10 × 7, 3 gs. Eds. 50.

EADIE, ROBERT, 2, West Regent Street, Glasgow. R.S.W., G.S.P.E.

EARTHROWL, ELIAB G., 46, Princes Road, Wimbledon, London, S.W.19. A.R.E., S.G.A.

ETCHINGS: *Rye Harbour*, 8½ × 12, 3 gs.; *An Old Street in Dinan*, 10½ × 7½, 2½ gs.;

- Dinan, $8\frac{1}{2} \times 6\frac{1}{4}$, 2 gs. ETCHING AND DRY-POINT : *A Group of Willows*, $5\frac{1}{2} \times 7\frac{1}{2}$, 2 gs. Eds. 60.
- ELLIOTT, MISS A. M., 88, Vauxhall Bridge Road, London, S.W. S.G.A.
ETCHINGS : *David Street, Jerusalem; Cement Barges*. (Greatorex.)
- EMANUEL, FRANK L., 2, St. John's Gardens, London, W.11. President S.G.A.
- ENGLAND, DOUGLAS, 2, Onslow Gardens, Muswell Hill, London, N.10.
- EVANS, H. P., c/o Mr. A. A. Bailey, 188, Brompton Road, London, S.W.3.
DRY-POINTS : *North Sea Smacks*, $11\frac{1}{8} \times 11\frac{1}{8}$, ed. 150, 4 gs.; *Workman's Ferry*, $6\frac{1}{2} \times 10\frac{1}{4}$, ed. 150, 2 gs.; *Beached*, $7\frac{7}{8} \times 12\frac{7}{8}$, ed. 150, 3 gs.; *Westminster*, $7\frac{1}{4} \times 11\frac{7}{8}$, ed. 100, 3 gs.; *Thames Highway*, $6\frac{3}{8} \times 10\frac{3}{4}$, ed. 150, 2 gs.; *Blackfriars*, $6\frac{1}{2} \times 11\frac{7}{8}$, ed. 150, 2 gs.; *Off Woolwich*, $7\frac{1}{8} \times 12\frac{5}{8}$, ed. 100, 3 gs.; *Tower Bridge from Rotherhithe*, $7\frac{1}{8} \times 12\frac{1}{2}$, ed. 150, 3 gs. (Bailey.)
- EVANS, VINCENT, Glen Hall, Swanfield, Ystafia, Glamorgan.
- EXLEY, J. R. GRANVILLE, 32, Brook Green, London, W.6. R.E.
ETCHINGS : *A Road in Picardy*, 10×14 , 5 gs.; *The Bridge, Barnard Castle*, $8\frac{1}{4} \times 11\frac{1}{8}$, 4 gs.; *Place d'Armes, Caudebec-en-Caux*, $5\frac{3}{4} \times 7\frac{3}{4}$, 3 gs.; *Minikin Manikins*, $3\frac{3}{4} \times 10$, 3 gs. ETCHING AND AQUATINT : *One crowded Hour, etc.*, 7×6 , 3 gs. STIPPLE : *Joan*, $6\frac{1}{2} \times 5$, 3 gs. Eds. 50. (Connell.)
- FANO, MISS DOROTHEA LANDAU DA, Piper's Corner, High Wycombe, Bucks, S.G.A.
- FARGE, HENRI, chez M. Marcel Guiot, 4 rue Volney, Paris, 11e.
- FEAU, AMÉDÉE, chez M. Marcel Guiot, 4, rue Volney, Paris, 11e.
ETCHINGS : *La Ferme du Perchy, Ain*, $6\frac{1}{2} \times 8\frac{1}{2}$; *Les Etangs sur la route de Chalaumont*, $9\frac{3}{4} \times 10\frac{1}{8}$, *Soleil couchant sur les Dombes*, $8\frac{5}{8} \times 11\frac{1}{2}$; *Vieux saule et peupliers*, $9\frac{3}{8} \times 12\frac{3}{8}$. Eds. 40. (Marcel Guiot.)
- FELL, MRS. ELEANOR, The Studio, 33, Warwick Square, London, S.W.1. A.R.E.
- FINBERG, ALEX. J., 47, Holland Road, London, W.14. S.G.A.
- FISHER, A. HUGH, 46, Aldridge Road Villas, London, W.11. A.R.E., C.S.E., C.P.M.
DRY-POINTS : *The Ghetto, Siena*, $10\frac{3}{4} \times 5\frac{3}{4}$, ed. 60, 3 gs. (Whitmore, Mass.); *Toto, Regent's Park*, 11×9 , ed. 25, 3 gs. (St. George's Gallery, London; Whitmore, Mass.); *Mont Blanc from Bel Achat*, 10×8 , ed. 25, 3 gs.; *Kangaroos*, 11×8 , ed. 60, 3 gs.; *The Penguin Pond*, 10×7 , ed. 60, 2 gs. ETCHINGS : *Tour St Jacques, Paris*, $11 \times 5\frac{3}{4}$, ed. 80, 3 gs. (Whitmore, Mass.); *Jimmy the Puma*, 11×8 , ed. 75, 3 gs. (St. George's Gallery, London; Whitmore, Mass.); *River Steps at Dowgate Dock*, $7 \times 9\frac{1}{2}$, ed. 60, 3 gs.; *San Giovanni, Siena*, 11×7 , ed. 60, 3 gs.; *Rodez Cathedral*, 11×8 , ed. 60, 3 gs.; *Maison des Bateliers, Ghent*, 14×8 , ed. 60, 3 gs.; *Spectacled Owls*, $5\frac{1}{2} \times 6\frac{1}{2}$, ed. 60, 21s.
- FITTON, HEDLEY, Weybrook House, Haslemere, Surrey. R.E.
- FROOD, MISS HESTER, c/o Messrs. P. & D. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
ETCHING : *St. Ayoul, Provins*, $5\frac{1}{2} \times 4\frac{1}{2}$, ed. 35, 2 gs. (Colnaghi.)
- FURMAGE, HAL K., 10, Fulham Park Gardens, London, S.W.6. G.S.P.E.
- FYFE, MISS ELIZABETH, 6, Walpole Road, East Croydon, Surrey. (Colnaghi.)
- GABAIN, MISS ETHEL (Mrs. J. Copley), 10, Hampstead Square, London, N.W.3. S.G.A.
DRY-POINTS : *Amoretti*, $8\frac{7}{8} \times 9\frac{5}{8}$, ed. 30, 4 gs.; *Bibelots*, $7\frac{1}{16} \times 5\frac{1}{8}$, ed. 30, 3 gs.; *Hébé*, $8\frac{1}{16} \times 9\frac{3}{8}$, ed. 30, 5 gs.; *Une Russe*, $11\frac{1}{16} \times 8\frac{3}{8}$, ed. 30, 4 gs.; *Sul Balcone*, $11\frac{3}{8} \times 9$, ed. 28, 5 gs. (Colnaghi.)
- GAMMELL, SYDNEY A., Lethendy, Huyton Hey Road, Huyton, Nr. Liverpool. A.R.E.
- GARNIER, GEOFFREY S., Orchard Cottage, Newlyn, Penzance. S.G.A.
DRY-POINT : *Calvary*, $6 \times 9\frac{7}{8}$, ed. 25, 2 gs. ETCHINGS : *The Quoit*, ed. 100, 2 gs.; *Crabbers at Dawn*, 6×7 , ed. 100, 21s. AQUATINTS : *Moonlight Sonata, Opening Bars*, 15×18 , ed. 100, 4 gs.; *Hatfield Washery*, 18×13 , ed. 6 (Sherwood Hunter). AQUATINTS IN COLOUR : *Flushing on the Fal*, $9\frac{7}{8} \times 11\frac{3}{8}$, ed. 50, 3 gs.; *Land's End*, ed. 100, 3 gs. (J. A. Bridges, Penzance); *Days of Yore*, 15×18 , ed. 75, 6 gs.; *Becalmed*, 13×11 , ed. 50, 3 gs.; *In the Roaring Forties*, $9\frac{3}{8} \times 15$, ed. 50, 3 gs.; *Gweek*, $10\frac{3}{4} \times 13$, ed. 100, 3 gs. MEZZOTINT : *Portrait of a Girl*, $13\frac{3}{8} \times 6\frac{1}{2}$, ed. 12, 3 gs.
- GASKELL, PERCIVAL, 21, Belsize Park, London, N.W.3. R.E.
AQUATINT : *Dying Day*, $8\frac{7}{8} \times 11\frac{7}{8}$, ed. 150. (Reid & Lefèvre.)

- GATIER, PIERRE, chez M. Marcel Guiot, 4 rue Volney, Paris, IIe.
 LINE ENGRAVINGS: *Chantier en armement, Boulogne-sur-mer*, $9\frac{1}{2} \times 8\frac{1}{2}$; *Site de Boulonnais*, $9\frac{1}{2} \times 7\frac{1}{2}$; *Arrouville*, $5\frac{1}{2} \times 7\frac{1}{2}$; *Le superfilm*, $5\frac{1}{2} \times 8$. Eds. 30. (Marcel Guiot.)
- GENPAUL, chez M. Marcel Guiot, 4 rue Volney, Paris, IIe.
 DRY-POINTS: *Portrait de l'artiste*, $8\frac{3}{8} \times 5\frac{1}{4}$, ed. 16; *Sole mio*, $7\frac{3}{4} \times 5\frac{7}{8}$, ed. 20; *L'accordéoniste*, $14\frac{3}{8} \times 11\frac{3}{8}$, ed. 25; *Guitariste de 3/4*, $14\frac{3}{8} \times 11\frac{3}{8}$, ed. 25. (Marcel Guiot.)
- GIBBINGS, ROBERT, Golden Cockerell Press, Waltham St. Lawrence, Twyford.
- GIBSON, J. BROWN, 178, Buchanan Street, Glasgow. G.S.P.E.
- GILES, WILLIAM, 183, King's Road, Chelsea, London, S.W.3. President, G.P.C.
- GILL, ROWLAND ROY, 4, The Pheasantry, King's Road, Chelsea, London, S.W.3. A.R.E.
- GOODEN, STEPHEN, 42, Upper Gloucester Street, London, W.C.1.
- GORDON, JAN, c/o Messrs. Alex. Reid & Lefèvre, 1a, King Street, St. James's, London, S.W.1.
- GORST, MISS BERTHA (Mrs. J. Aiken), Abbey Dingle, Llangollen, N. Wales. A.R.E.
- GOSSE, MISS SYLVIA, The Studio, 1, Fitzroy Road, London, N.W.1. A.R.E. (Colnaghi.)
- GRAHAM, B. CLIVERD, c/o Messrs. Arthur Greatorex, Ltd., 14, Grafton Street, London, W.1.
 ETCHINGS: *The Ponte Trinita, Florence*; *St. Clement's Dane, Strand*. (Greatorex.)
- GRANT, JAMES A., 27, Clareville Grove, London, S.W.7. A.R.E. (W. B. Paterson.)
- GRAY, JOSEPH, Westbrook, Broughty Ferry, Forfarshire.
 DRY-POINTS: *Cape St. Vincent*, $9 \times 14\frac{1}{4}$; *Ocean*, $8 \times 11\frac{1}{4}$; *White Horse Close*, $8\frac{1}{2} \times 11\frac{1}{8}$; *Edinburgh from Waneston*, $3\frac{1}{2} \times 12\frac{3}{4}$. ETCHINGS: *Bay of Biscay*, $10 \times 14\frac{1}{4}$; *Old Edinburgh*, $12 \times 11\frac{3}{8}$. Eds. 75. (Dickins). *Shiehallion* (Aitken Dott.)
- GREEN, REGINALD H., Holmbury, Stoneham Common, Bassett, Southampton. A.R.E.
- GREEN, ROLAND, 7, New Court, Carey Street, London, W.C.
 DRY-POINTS: *Snipe*, $6\frac{7}{8} \times 11$, 3 gs.; *November Pheasants*, $11\frac{1}{2} \times 10$, 4 gs.; *Leaving The Reeds*, $8\frac{1}{2} \times 11\frac{1}{2}$, 3 gs. Eds. 75. (Bailey.)
- GREENWOOD, JOHN F., The College of Art, Bradford. A.R.E.
- GRIGGS, F. L., Dover's House, Chipping Campden, Glos. A.R.A., R.E.
 ETCHINGS: *Castor*, $5\frac{3}{8} \times 4\frac{3}{8}$, ed. 89, 10 gs.; *Duntisbourne Rouse*, $4\frac{1}{8} \times 4\frac{1}{2}$, ed. 25; *St. Ippolyts*, ed. 49, 10 gs.; *Sarras*, $7\frac{1}{8} \times 11\frac{1}{4}$, ed. 76, 20 gs. (Colnaghi.)
- GROSS, ANTHONY, c/o Messrs. W. R. Deighton & Sons, 4, Grand Hotel Buildings, Charing Cross, London, W.C.2.
 DRY-POINTS: *El Souk el Tourk*, 6×9 , ed. 60, 3 gs.; *The Carpet Weaver, Algiers*, 10×6 , ed. 40, 3 gs.; *Café Maure, Bousaada*, 6×10 , ed. 60, 3 gs.; *The Date Palm, Bousaada*, $7\frac{1}{2} \times 10\frac{1}{2}$, ed. 60, 3 gs.; *The Croisette, Cannes*, $6\frac{1}{2} \times 9\frac{1}{2}$, ed. 60, 3 gs.; *The Palm Tree, Cannes*, $6 \times 9\frac{1}{2}$, ed. 60, 3 gs. ETCHINGS: *The Fountain, Ronda*, $9\frac{3}{8} \times 12\frac{3}{8}$, ed. 60, 4 gs.; *The Village Bullfight*, $8\frac{1}{2} \times 15$, ed. 60, 4 gs. (Deighton.)
- GUASTALIA, PIERRE, chez M. Marcel Guiot, 4, rue Volney, Paris, IIe.
 ETCHINGS: *Nu allongé*, $9 \times 12\frac{1}{4}$, ed. 30; *Dans le port*, $7\frac{1}{8} \times 11\frac{1}{2}$, ed. 25; *Janine*, $6\frac{1}{2} \times 5\frac{1}{8}$, ed. 25; *Nu couché*, $5\frac{1}{4} \times 7\frac{1}{2}$, ed. 10. (Marcel Guiot.)
- GUTHRIE, JAMES, Flansham, Bognor, Sussex. S.G.A.
- GWYNNE-JONES, ALLAN, c/o Messrs. P. & D. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
 DRY-POINT: *Lambs on a Hillside*, $8\frac{1}{2} \times 11\frac{1}{2}$, ed. 60, 3 gs. (Colnaghi.)
- HAAGENSEN, F. H., c/o Mr. A. A. Bailey, 188, Brompton Road, London, S.W.3.
 ETCHINGS: *Bridal Veil Falls*, $12 \times 8\frac{1}{4}$; *Norwegian Fisherman*, $8\frac{1}{8} \times 11\frac{1}{8}$; *The Midnight Sun*, $9 \times 11\frac{1}{8}$; *The Fjord*, $9 \times 11\frac{1}{8}$; *Morning Light*, $8\frac{1}{2} \times 11\frac{1}{8}$; *The Storm*, $8\frac{1}{2} \times 11\frac{1}{8}$; *The Oncoming Storm*, $9 \times 11\frac{1}{8}$; *Cleaning and Mending Nets*, $9 \times 11\frac{1}{2}$; *Logging*, $9 \times 11\frac{1}{2}$; *Line Fishing*, $8\frac{1}{8} \times 11\frac{1}{8}$. Eds. 75, 5 gs. each. (Bailey.)
- HALL, MRS. EDNA CLARKE, Upminster Common, Essex.
- HALL, OLIVER, Sutton Pulborough, Sussex. R.A., R.E., R.W.S.
 DRY-POINTS: *Portmadoc*, $8\frac{1}{2} \times 12$; *The Mill House Avila*, 7×10 ; *A Spanish Monastery*, $8\frac{1}{2} \times 12$; *Warkworth Castle*, $8\frac{1}{2} \times 12$. Eds. 50. (Frost & Reed.)
- HAMPTON, HERBERT G., 58, Weymouth Avenue, South Ealing, London, W.5.

- HARDIE, MARTIN, 82, Ladbroke Road, London, W.11. R.E., R.I.
 DRY-POINTS : *Sunset at Slaughden*, $4\frac{3}{4} \times 8$, ed. 80, 3 gs. ; *St. Malo*, 8×12 , ed. 95, 4 gs. ; *Walberswick*, $5\frac{3}{4} \times 9\frac{1}{4}$, ed. 85, 3 gs. ; *Spanish Gipsies*, $5\frac{1}{2} \times 12$, ed. 80, 3 gs. ; *A Breton Road*, 5×8 , ed. 85, 4 gs. ETCHINGS : *Cafés at St. Malo*, $7\frac{1}{4} \times 10\frac{3}{4}$, ed. 80, 4 gs. ; *Port Manech*, $7\frac{1}{2} \times 7$, ed. 90, 4 gs. ETCHING AND DRY-POINT : *Valencia*, $4\frac{3}{4} \times 10$, ed. 80. (H. C. Dickins.)
- HARDING, FRANK, Oakfield House, Brook Green Road, London, W.6. G.S.P.E.
- HARTLEY, ALFRED, c/o Messrs. J. Lanham, Ltd., St. Ives, Cornwall. R.E., G.P.C.
 AQUATINTS : *Gate of Honour, Caius College*, $12\frac{1}{4} \times 15$, 7 gs. ; *Clare Bridge, Cambridge*, $12\frac{1}{4} \times 12$, 7 gs. ; *A Storm in the Alps*, 12×14 , 5 gs. ; *The lonely Farm*, 12×15 , 5 gs. Eds. 30.
- HARVEY, H. J. (The Late).
 DRY-POINTS : *The Nomad*; *A Child of the Ballet*; *The Jolly Vagabonds*; *Old Nan*. (Greatorex.)
- HAWKINS, H. WEAVER, 6, Margravine Studios, Baron's Court, London, W.14.
- HAY, WILLIAM R., 191, Clive Road, London, S.E.21. G.S.P.E.
- HAYES, MISS GERTRUDE (Mrs. A. K. Morgan), Art Museum, Rugby. A.R.E., S.G.A.
- HEANEY, ALEXANDER J., 13, Downend Road, Fishponds, Bristol.
- HENDERSON, MATHEW, 31, Barrington Drive, Glasgow. G.S.P.E.
 DRY-POINTS : *Palace of the Popes, Avignon*, $10\frac{3}{4} \times 6\frac{3}{4}$, ed. 40, $1\frac{1}{2}$ gs. ; *Holy Loch*, $6\frac{3}{4} \times 10\frac{3}{4}$, ed. 50; *Dunolly Castle, Oban*, $17\frac{1}{2} \times 9$, ed. 50, 2 gs. ; *Strathendrick*, $5\frac{1}{2} \times 8\frac{1}{2}$, ed. 50, 21s. ; *Loch Streven*, 15×8 , ed. 50, 2 gs. ; *Porte de la Republique, Avignon*, $8\frac{1}{2} \times 9$, ed. 50, $1\frac{1}{2}$ gs. ; *Craigallion Loch*, $4\frac{1}{4} \times 8\frac{3}{4}$, ed. 70, 21s. ; *The Road-makers*, $9 \times 6\frac{1}{2}$, ed. 75. (Bennett & Jennison, Grimsby.)
- HESELTINE, J. P., 91, Eaton Square, London, S.W. R.E.
- HILL, VERNON, Little Fontmell, Headley Down, Bordon, Hants. (Leicester Galleries.)
- HINCHCLIFF, W. K., Pentlow, Headley, Hants. A.R.E.
- HIRST, NORMAN, Steyne Cottage, Seaford, Sussex.
- HOBSON, KENNETH, 47, Manchester Square, London, W.1. (Cotswold Gallery.)
- HODGES, MISS GERTRUDE M., c/o Messrs. P. & D. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
 ETCHING : *The Croesor Valley, N. Wales*, $7\frac{7}{8} \times 10\frac{7}{8}$, ed. 50, 4 gs. (Colnaghi.)
- HOGG, ARTHUR, 7, Henniker Mews, Callow Street, Chelsea, London, S.W.3.
- HOLMES, SIR C. J., 19, Pembroke Gardens, London, W.2. N.E.A.
- HOLMES, KENNETH, c/o Messrs. Jas. Connell & Sons, 47, Old Bond Street, London, W.1.
- HOOK, BRYAN, King's Barton, Brixham, Devon.
- HOPE, ROSA S., The Red Cottage, St. Mary's Platt, Near Sevenoaks, Kent. A.R.E., S.G.A.
 ETCHINGS : *Mélanie*, 4 gs. ; *Mina*, 2 gs. ; *Study of an Old Man*, $2\frac{1}{2}$ gs. ; *Zita*, 3 gs. ; *Arrigoni*, 4 gs. ; *Il Poverino*, 2 gs. ; *Esther before King Ahasuerus*, 5 gs. ETCHING AND AQUATINT : *The Ballet Dress*, 4 gs. (Paterson.)
- HOWARTH, ALBANY E., Tremona, Watford, Herts.
- HUBBARD, HESKETH, Woodgreen Common, Salisbury, and Brindles Cottage, Bibury, Glos. G.S.P.E., C.S.E., R.O.I., etc.
- HUGGILL, H. P., Atkinson Art Gallery, Southport. A.R.E.
- ILLINGWORTH, MISS ADELINE, 132, Cheyne Walk, Chelsea, London, S.W.10. A.R.E.
- JAMES, HON. WALTER (see Northbourne).
- JANES, NORMAN, 2, Branch Hill, Hampstead, London, N.W.3. A.R.E.
 DRY-POINTS : *Mortain*, $9\frac{3}{4} \times 7\frac{7}{8}$, 3 gs. ; *Dunkirk Tugs*, $8\frac{3}{4} \times 11\frac{7}{8}$, $3\frac{1}{2}$ gs. ; *Granville Ramparts*, $8\frac{7}{8} \times 13$, 4 gs. Eds. 50 (Beaux Art Gallery). ETCHING : *Quai des Hollandais, Dunkirk*, $7\frac{1}{4} \times 10$, 3 gs. LINE ENGRAVING : *Vire*, $8 \times 5\frac{1}{2}$, 3 gs. Eds. 50 (St. George's Gallery.)
- JEBB, MISS KATHLEEN, 49, Westbury Road, Bristol.
- JENNIS, GURNALL C., 80, Edith Grove, Chelsea, London, S.W.3.
- JOHN, AUGUSTUS E., 28, Mallord Street, Chelsea, London, S.W.3. A.R.A., N.E.A., etc.
- JOHNSTON, STUART, 118, Balcarres Avenue, Kelvinside, Glasgow. G.S.P.E.
- JONES, SYDNEY R., 52a, North Hill, Highgate, London, N.6.
 ETCHINGS—"West End of London Set" : *Old Bond Street*, $12\frac{3}{8} \times 8\frac{7}{8}$, 3 gs. ;

- Trafalgar Square*, $7\frac{1}{8} \times 15\frac{1}{4}$, 3 gs.; *St. James's Palace*, $9\frac{5}{8} \times 12\frac{1}{8}$, 4 gs.; *Big Ben*, $15\frac{1}{8} \times 7\frac{1}{8}$, 3 gs.; *Whitehall*, $10 \times 8\frac{3}{8}$, 3 gs.; *The Choir, Westminster Abbey*, $15 \times 8\frac{1}{4}$, 4 gs. Eds. 100. (Connell.) *Entrance to 'Lloyds'*, $13\frac{1}{2} \times 8\frac{7}{8}$.
- X JOUVET MAGRON, DOMINIQUE, chez MM. Lecaplain & Cie, 47, rue Cambon, Paris.
- KEESEY, WALTER M., 14, The Mall, East Sheen, London, S.W.14. A.R.E.
- KEMP-WELCH, MISS MARGARET, 45, Clarendon Road, London, W.11. A.R.E.
ETCHING: *Harvest Mice*, 10×12 , 3 gs.
- KERR-LAWSON, J., Turner Studios, Glebe Place, London, S.W.3.
- KIMBALL, MISS KATHARINE, c/o Messrs. Brown, Shipley & Co., 123, Pall Mall, London, S.W.1. A.R.E., C.S.E.
- KING, GUNNING, Harting, Petersfield, Hants. S.G.A.
- KNIGHT, JOSEPH, School of Art, Bury, Lancashire.
ETCHINGS: *The Painted Porch of St. Germain*, $12 \times 8\frac{1}{4}$, ed. 30, 4 gs.; *Trees at Aysgarth*, $12 \times 8\frac{1}{4}$, ed. 45, 4 gs. (Colnaghi.) *Charing Cross Railway Bridge*, ed. 15, 2 gs.
- KNIGHT, MRS. LAURA, 9, Langford Place, St. John's Wood, London, N.W.1. A.R.A., A.R.E. (Leicester Galleries.)
- KOMYATI, JULIUS, c/o Mr. H. C. Dickins, 9, Great Pulteney Street, London, W.1.
ETCHINGS: *Princess' Guard*, 16×11 ; *Atmospheric Landscape*, $9\frac{3}{8} \times 12\frac{3}{8}$; *The Storm*, $8 \times 11\frac{1}{4}$; *Neer-do-well*, 6×7 ; *Sleeping Shepherd*, $3\frac{1}{2} \times 5\frac{1}{4}$; *Prayer*, $10\frac{1}{4} \times 8\frac{1}{4}$; *March*, $12\frac{1}{2} \times 9\frac{1}{2}$; *Newhaven*, $7\frac{1}{2} \times 11$; *Carrying out the Dead*, I and II, $2\frac{1}{2} \times 3\frac{1}{2}$. Eds. 75. (Dickins.)
- LACEY, E. H., c/o Messrs. P. & D. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
DRY-POINTS: *An Actor*, $10\frac{7}{8} \times 6\frac{11}{16}$, ed. 60, 4 gs.; *Jeanne*, $7\frac{3}{4} \times 5\frac{5}{8}$, ed. 50, 3 gs.; *Lola*, $8\frac{1}{2} \times 6\frac{3}{8}$, ed. 60, 5 gs.; *Moppett*, $4\frac{3}{4} \times 3\frac{1}{2}$, ed. 60, 3 gs.; *The Studio Mirror*, $11\frac{7}{8} \times 6\frac{13}{16}$, ed. 50, 5 gs.; *Mrs. Thompson*, $9\frac{1}{8} \times 7\frac{1}{4}$, ed. 50, 4 gs.; *Walter Widdop as "Siegfried"*, $12\frac{1}{2} \times 6\frac{1}{4}$, ed. 60, 4 gs. (Colnaghi.)
- LANCASTER, PERCY, 17, Ash Street, Southport. A.R.E.
DRY-POINTS: *"Prints,"* $10 \times 8\frac{1}{2}$, ed. 45, 4 gs.; *The Letter*, 10×7 , ed. 30, £3 10s. ETCHINGS: *The Shop Door*, 8×6 ; *Market Folk*, 6×7 ; *Bridge and Fall*, $6 \times 7\frac{1}{2}$. Eds. 40, 4 gs. each. (Stacey.)
- LANDER, E., 92, Clifton Hill, London, N.W.8. G.S.P.E.
- LANGDALE, S., Pennant Lodge, Queen's Park, Brighton.
- LANGMAID, ROWLAND (Lt.-Com. R.N.), 62, Clifton Hill, London, N.W.8.
- LARKING, L. M., 168, Clarence Gate Gardens, London, N.W.1. S.G.A.
- LARKINS, W. M., Sidney House, Alfred Street, Bow, London, E.3. A.R.E.
LINE ENGRAVINGS: *Bush House, Aldwych, at night*, $8 \times 9\frac{5}{8}$; *Bush House Tower, New York*, $10\frac{1}{2} \times 6\frac{1}{2}$. Eds. 50, 3 gs. each. (Twenty-One Gallery.)
- LAWRENSON, E. L., Nursey, Hadlow Down, Sussex. S.G.A., G.P.C.
AQUATINT: *The Rock of Cashel*, $10\frac{1}{2} \times 14$, ed. 50, 3 gs.
- LEE, SYDNEY, 26, Holland Park Road, London, W.14. A.R.A., R.E.
AQUATINT: *The Sleeping Square*, $14\frac{3}{8} \times 16\frac{7}{8}$, ed. 100, 8 gs. (Colnaghi.)
- LEE-HANKEY, W., Le Triangle, Le Touquet, Paris-Plage, Pas de Calais, France. R.E., A.R.W.S.
ETCHINGS: *Les Pauvres*, $8\frac{3}{4} \times 6\frac{3}{8}$; *Lisieux, Normandy*, $7\frac{3}{4} \times 6\frac{1}{4}$; *The Water-pitcher*, 7×5 ; *Contentment*, $7\frac{1}{8} \times 6\frac{1}{8}$. Eds. 100. (Reid & Lefèvre.)
- LEGGE, MISS PHYLLIS M., 146, Romford Road, London, E.15.
- LESPINASSE, HERBERT, chez M. Marcel Guiot, 4, rue Volney, Paris, IIe.
DRY-POINT: *La golfe*, $11 \times 8\frac{1}{4}$, ed. 50. (Marcel Guiot.)
- LINDSAY, LIONEL, c/o Messrs. P. & D. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
DRY-POINTS: *Church of St. Ferréol, Marseilles*, $8\frac{7}{16} \times 11\frac{7}{8}$, ed. 100, 5 gs.; *The Convent, Huelvas*, $12\frac{7}{16} \times 16\frac{15}{16}$, ed. 100, 6 gs.; *A Doorway, Castello Nuovo, Naples*, $9\frac{5}{8} \times 7$, ed. 100, 5 gs.; *The Little Square, Segovia*, $8\frac{15}{16} \times 8$, ed. 80, 5 gs.; *A Narrow Street, Granada*, $8\frac{15}{16} \times 5\frac{1}{16}$, ed. 80, 4 gs. ETCHINGS: *Anacapri*, $5\frac{15}{16} \times 9\frac{7}{8}$, ed. 100, 4 gs.; *Casa del Cordon, Burgos*, $9\frac{3}{8} \times 6\frac{3}{8}$, ed. 100, 5 gs.; *The Clock, Old Fishmarket, Naples*, $9\frac{7}{8} \times 6\frac{7}{8}$, ed. 100, 5 gs.; *The Crossing*, $5\frac{3}{8} \times 8\frac{7}{8}$, ed. 75, 4 gs. (Colnaghi.)

- LITTEN, SIDNEY M., 92, Albercorn Crescent, Lewisham, London, S.E.13.
ETCHINGS—First Venice Set : *Palazzo Ca'd'oro*; *The Gondoliers*; *Guidecca Canal*; *Ponte Canarreggio*; each $8\frac{7}{8} \times 11\frac{1}{8}$, 75 sets at 24 gs. Second Venice Set : *Ponte Tre Archi*, $11\frac{7}{8} \times 8\frac{7}{8}$; *Salute, Evening*, $11\frac{1}{16} \times 8\frac{7}{8}$; *Dreamboat*, $8\frac{7}{8} \times 11\frac{7}{8}$; *Salute Steps*, $9\frac{7}{8} \times 13\frac{1}{8}$; 80 sets at 21 gs.; *Lonely Mooring*, $7\frac{7}{8} \times 9\frac{7}{8}$, 5 gs.; *Breakers*, $7\frac{7}{8} \times 11\frac{7}{8}$, 6 gs.; *Coming Home*, $7\frac{1}{2} \times 9\frac{1}{8}$, 4 gs. Eds. 75. (Bailey.)
- LOMAX, C. H., 182, Fleet Street, London, E.C.4.
- LORD, MISS ELYSE, Merton Court, Foots Cray, Kent. R.I., G.P.C. (Reid & Lefèvre.)
- LUARD, L. D., 20, Elm Tree Road, St. John's Wood, London, N.W.
- LUMSDEN, E. S., 42, York Place, Edinburgh. A.R.S.A., R.E.
ETCHINGS : *Jodhpur*, $10\frac{7}{8} \times 14\frac{1}{8}$; *Boats and Coolies*, $9\frac{7}{8} \times 13\frac{7}{8}$; *The Banyan-Tree*, $9\frac{1}{2} \times 13\frac{1}{8}$; *The Evening River*, $12\frac{1}{8} \times 9$. Eds. 63, 6 gs. each. (Colnaghi.)
- MACBETH-RAEBURN, H., Wentworth House, Stroud Green, Newbury, Berks. A.R.A., R.E.
- MCBEY, JAMES, 1, Holland Park Avenue, London, W.11.
ETCHINGS : *The Deserted Palace*, $8\frac{1}{2} \times 10$, ed. 80, 15 gs.; *The Gondolier*, $6\frac{1}{2} \times 14$, ed. 65, 15 gs.; *Mirage*, $10\frac{1}{8} \times 16\frac{1}{8}$, ed. 80, 30 gs.; *Molo*, $12\frac{3}{8} \times 8\frac{3}{8}$, ed. 80, 20 gs.; *September Sunset, Venice*, $8\frac{1}{8} \times 17\frac{7}{8}$, ed. 80, 25 gs.; *Sottoportico, Venice*, $12\frac{3}{8} \times 8\frac{3}{8}$, ed. 80, 15 gs.; *A Tartane leaving Venice*, $6\frac{1}{16} \times 12\frac{1}{16}$, ed. 80, 15 gs. (Colnaghi.)
- MCGHIE, JOHN, 351, Renfrew Street, Glasgow. G.S.P.E.
- MACKENZIE, T., c/o Messrs. P. & D. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
DRY-POINTS : *At the Window*, $8 \times 5\frac{7}{8}$, 3gs.; *The Dispenser*, $12\frac{1}{2} \times 7\frac{1}{8}$, 4 gs.; *Edward*, $6\frac{1}{8} \times 4\frac{7}{8}$, 3 gs.; *Gaston*, 10×7 , 4 gs.; *Miranda*, $12\frac{7}{8} \times 8\frac{1}{8}$, 4 gs.; *A Nap Hand*, $9\frac{1}{2} \times 6\frac{1}{2}$, 4 gs.; *Prunella*, $8\frac{1}{2} \times 5\frac{1}{8}$, 3 gs.; *Reflections*, $5\frac{1}{8} \times 4$, $2\frac{1}{2}$ gs.; *River Minstrel*, $10\frac{1}{8} \times 6\frac{1}{2}$, 4 gs.; *Sibylla*, 6×8 , 3 gs. Eds. 50. (Colnaghi.)
- MACKIE, T. C. CAMPBELL, Broomhouse, Helensburgh. N.B.
- MACLEOD, DOUGLAS, c/o The Fine Art Society, 148, New Bond Street, London, W.1.
ETCHINGS : *Spanish Coast*, $8\frac{3}{8} \times 15\frac{1}{8}$; *Château d'If*, $8\frac{3}{8} \times 15\frac{1}{8}$. Eds. 100. (Fine Art Society.)
- MENAB, ALLAN, 2b, Pembroke Road, Kensington, London, W.8.
LINE ENGRAVINGS : *The Quays, Oran*, $7\frac{3}{8} \times 14\frac{3}{4}$; *The Blue Mosque*, $10\frac{1}{2} \times 13\frac{1}{2}$. Eds. 55, 4gs. each. (St. George's Gallery.) Also six private plates, not for publication.
- MACNAB, IAIN, 33, Warwick Square, Westminster, London, S.W.1. A.R.E., G.S.P.E.
- MCNAUGHTON, ALAN G., 164, Bath Street, Glasgow. G.S.P.E.
- MANNING, W. WESTLEY, 12, Edith Villas, West Kensington, London, W.14.
A.R.E., R.O.I., R.B.A.
ETCHING : *Sorrento*, 8×10 , ed. 60, 4 gs.. AQUATINTS : *The Treasury, Tangiers*, 10×14 , ed. 78, 5 gs.; *The Bridal Procession, Tangiers*, 10×14 , ed. 78, 5 gs.; *Lerici, Gulf of Spezia*, 12×15 , ed. 78, 5 gs.; *Street of the Dancing Girls, Biskra*, $9\frac{7}{8} \times 6\frac{7}{8}$, ed. 70, 4 gs. (Colnaghi.)
- MARPLES, GEORGE, City School of Art, Hope Street, Liverpool. A.R.E., C.P.M.
- MARRIOTT, FREDERICK, 6a, Netherton Grove, Chelsea, London, S.W.10. R.E.
ETCHING : *Uzerche, France*, 8×10 , ed. 150, 3 gs. (Bell.)
- MASON, FRANK H., 5, Princess Royal Park, Scarborough. R.B.A.
- MATHEWS, R. G., c/o Mr. A. A. Bailey, 188, Brompton Road, London, S.W.3.
ETCHINGS : *Evensong, Ely Cathedral*, $11\frac{5}{8} \times 8\frac{3}{8}$, ed. 75, 4 gs.; *Organ Recital, Ely Cathedral*, $13\frac{1}{8} \times 6\frac{9}{8}$, ed. 75, 4 gs.; *Versailles*, $5\frac{3}{8} \times 13$, ed. 75, 3 gs.; *Westminster Cathedral*, $9\frac{1}{8} \times 11\frac{7}{8}$, ed. 75, 4 gs.; *Royal Scottish Academy*, $8\frac{1}{2} \times 10\frac{1}{2}$, ed. 75, 4 gs.; *St. Bartholomews*, $10\frac{1}{8} \times 7\frac{7}{8}$, ed. 75, 4 gs.; *St. James Court, Edinburgh*, $11\frac{3}{16} \times 5\frac{1}{4}$, ed. 150, 2 gs.; *Opening of Parliament, Victoria Tower*, $12\frac{3}{8} \times 8\frac{5}{8}$, ed. 100, 5 gs.; *Mercery Lane, Canterbury*, $12 \times 5\frac{1}{8}$, ed. 75, 4 gs.; *South Transept, Westminster Abbey*, $14\frac{1}{4} \times 7\frac{3}{8}$, ed. 100, 5 gs. (Bailey.)
- MATHIESON, JOHN G., 16, Allan Park Stirling, N.B.
- MEDWORTH, FRANK C., Studio E, 416, Fulham Road, London, S.W.6.
- MILNES, W. H., The Old Forge, Polstead, Colchester. A.R.E.

- MONK, WILLIAM, 188, New Bond Street, London, W.1. R.E., G.P.C.
 DRY-POINT : *The Saxon Church, Bradford-on-Avon* (Interior), ed. 15, 3 gs. ETCHINGS :
 Repton School (set of 6 plates :—*Repton Arch*; *The Priory*; *Priory Door*; *Cloister*
Garth; *Cricket Field*; *Sixth Form Room*. Each 10 × 7, ed. 150, 4 gs. the set.
 (Burrow.) *Calendarium Londinense*, 1929, 15 × 10.
- MOODY, JOHN C., 57, Cholmeley Crescent, Highgate, London, N.6. A.R.E.
 DRY-POINT : *In the Valley of the Rhône*, 5 × 9, ed. 50, 2 gs. LINE ENGRAVINGS AND
 DRY-POINT : *A Village in Ardèche*, 9½ × 10½; *Charmes*, 9½ × 13. Eds. 75, 3 gs. each.
- MOREAU, PAUL LOUIS, chez M. Marcel Guiot, 4, rue Volney, Paris, IIe.
 DRY-POINTS : *Village Bressan*, 4½ × 6, ed. 30; *Voiliers à Cassis*, 5 × 6½, ed. 10.
 ETCHINGS : *Le Grand Couvert*, 9 × 8, ed. 50; *Le Dôme d'Aubenas*, 7½ × 9, ed. 30.
 (Marcel Guiot.)
- MORLEY, HARRY, 9, Pembroke Road, Kensington, London, W.8. S.G.A.
- MORRIS, ROY, 36, Mount Carmel Street, Derby.
- MUNCASTER, CLAUDE, c/o The Fine Art Society, 148, New Bond Street, London, W.1.
- MYR, MARCEL, chez M. Marcel Guiot, 4, rue Volney, Paris, IIe.
 DRY-POINTS : *Les Pont des Arts, Paris*, 8½ × 13, ed. 75; *Basin du Carénage, Brest*,
 8½ × 12, ed. 60; *Breton de Penmarch en costume 1835*, 10½ × 8½, ed. 50; *Cathédrale*
de Chartres, 14½ × 9½, ed. 75; *Vieux Chartres et la Cathédrale*, 10½ × 13½, ed. 75.
 (Marcel Guiot.)
- NARBETH, W. A., c/o Twenty-One Gallery, 15, Mill Street, London, W.1.
 DRY-POINTS : *Christ mocked*, 10½ × 12½, 4 gs.; *Warehouses, Rye*, 9½ × 15½, 4 gs.;
Porte Des Cordeliers, 11½ × 7½, 3½ gs. ETCHING : *Christ before the people*, 6½ × 7½,
 2½ gs. Eds. 50. (Twenty-One Gallery.)
- NASH, JOHN, Haven Cottage, Monk's Risborough, Bucks. N.E.A.
- NASH, PAUL, Dymchurch, Kent. N.E.A.
- NELSON, HAROLD, 1, Hare Court, Temple, London, E.C.4. S.G.A.
- NESS, JOHN A., 18, Bridgeford Road, W. Bridgeford, Nottingham. A.R.E., G.S.P.E.
- NEVINSON, C. R. W., 1, Steele's Studios, Haverstock Hill, London, N.W.3.
- NEWBOLT, SIR FRANCIS, K.C., 40, Kensington Park Gardens, London, W.11. A.R.E.
 ETCHING : *The Pixies' Wood*, 7 × 12, ed. 100, 2 gs.
- NICHOLLS, JOHN, c/o Twenty-One Gallery, 15, Mill Street, London, W.1.
 ETCHINGS : *A Sussex Farm*, 2½ × 3½, ed. 20, 2 gs.; *Bynes Green*, 4 × 4½, ed. 30,
 2½ gs.; *Mys Kyns*, 3½ × 4½, ed. 25, 3 gs.; *Corpusty Cross*, 5½ × 3½, ed. 35, 2½ gs.;
Bantry Hill, 4 × 5, ed. 40, 3 gs. (Twenty-One Gallery.)
- NICOLSON, JOHN, 16, Uffington Road, London, S.E.27. A.R.E., R.B.A.
 DRY-POINTS : *The Quiet Hour*, 7½ × 9, ed. 50; *The Ox Cart*, 7 × 8½, ed. 50; *The*
Three Alsatians, 7½ × 5, ed. 100; *The Cocker*, 7 × 5, ed. 100; *Llyn Crafnant*,
 8½ × 14½, ed. 50; *The Two Greyhounds*, 9 × 5½, ed. 50. 4gs. each. (Frost & Reed.)
- NISBET, JOHN, 48, Kersland Street, Glasgow.
- NIXON, JOB, 6, Oakfield Street, London, S.W.10. A.R.E., A.R.W.S.
 DRY-POINTS : *Cervara di Roma*, 8½ × 13½, 4 gs.; *The Shower*, 12½ × 8½, 5 gs.;
The Steps, Anticoli, 15½ × 9½, 5 gs.; *The Temples of Venus and Rome, Rome*,
 7½ × 14½, 5 gs.; *Una Trattoria*, 10½ × 14½, 5 gs. ETCHING : *Building their House*,
 14½ × 10½, 5 gs. Eds. 60. (Colnaghi.)
- NORTHBOURNE, LORD (Walter James), Betteshanger, Eastry, Kent. R.E.
- OROVIDA, The Brook, Stamford Brook Road, London, W.6.
 AQUATINTS : *Chatter*, 10½ × 7½, ed. 25; *The Scarf Game*, 9½ × 7½, ed. 36; *The*
Horseherds, 7½ × 9½, ed. 40. 4 gs. each. (Redfern Gallery.)
- OSBORNE, MALCOLM, 44, Redcliffe Gardens, London, S.W.10. R.A., R.E. (Dickins.)
- OSLER, FRANK, 3, Hammersmith Terrace, London, W.6. A.R.I.B.A.
- OSMOND, R., 21, Streathbourne Road, Tooting Common, London, S.W.
- PATRICK, J. MCINTOSH, c/o Mr. H. C. Dickins, 9, Great Pulteney Street, London, W.1.
 ETCHINGS : *Les Ramparts Carcassonne*, 7½ × 5½; *A Corner of Avignon*, 8½ × 5½;
Bruges, 5½ × 6; *Les Ramparts, Les Baux*, 7 × 10; *Palace of the Popes*, 5 × 8½
Evening, Nîmes, 6 × 7½. Eds. 75. (Dickins.)
- PATTISON, EDGAR L., 280, Goldhawk Road, London, W.12. S.G.A.

- PETER, R. C., 18, Lansdowne Road, Clapham, London, S.W.9. A.R.E.
 MEZZOTINT : *The Shooting Star*, 16 $\frac{3}{4}$ x 12 $\frac{3}{4}$, ed. 75, 4 gs. (Tooth.)
- PETHERICK, MISS EDITH M., 5, St. Leonards Road, Exeter.
- PIPER, MISS ELIZABETH, The Studio, Stanmore, Middlesex. A.R.E.
- PITTAR, J. F. BARRY, Little Cheverells, Markyate, Dunstable. R.B.A.
- PLATT, JOHN G., 46, Lavender Gardens, Clapham Junction, London, S.W. A.R.E.
- POSSOZ, MILY, chez M. Marcel Guiot, 4, rue Volney, Paris, II^e.
 DRY-POINTS : *La fleuriste*, 9 $\frac{3}{4}$ x 10 $\frac{3}{4}$, ed. 30; *Jeune fille aux primevères*, 12 $\frac{5}{8}$ x 9 $\frac{3}{4}$, ed. 30; *Varina*, 9 $\frac{3}{4}$ x 7 $\frac{1}{2}$, ed. 30; *La Nativité*, 7 $\frac{1}{2}$ x 6 $\frac{1}{2}$, ed. 40; *Paysage de banlieue*, 7 $\frac{1}{2}$ x 9 $\frac{1}{4}$, ed. 30; *Le chat au balcon*, 12 $\frac{1}{2}$ x 9 $\frac{1}{4}$, ed. 50; *Bords de Seine, Meulan*, 9 $\frac{3}{8}$ x 9 $\frac{1}{2}$, ed. 50. (Marcel Guiot.)
- POTT, MISS CONSTANCE, 81, Cornwall Gardens, London, S.W.7. R.E.
- PRUST, E. C., 397, Ley Street, Ilford, Essex.
 ETCHING : *New Piccadilly*, 11 $\frac{7}{8}$ x 15, ed. 75. (Reid & Lefèvre.)
- RAINE-BARKER, ANTHONY, Patterdale, Sidcup, Kent.
- RAPHAEL-SCHWARTZ, chez M. Marcel Guiot, 4, rue Volney, Paris, II^e.
 ETCHINGS : *Gisèle*, 11 $\frac{1}{4}$ x 7 $\frac{3}{4}$, ed. 25; *Sur le rocher*, 10 $\frac{1}{2}$ x 7 $\frac{1}{2}$, ed. 25; *Les chrysanthèmes*, 10 $\frac{1}{2}$ x 7 $\frac{3}{8}$, ed. 15. (Marcel Guiot.)
- RAVEN-HILL, L., c/o The Twenty-One Gallery, 15, Mill Street, London, W.1.
- RAVERAT, MRS. G., 5, Caroline Place, London, W.C.1. A.R.E.
- RAY-JONES, RAYMOND, 6/8, Jubilee Place, London, S.W.3. R.E.
- RENISON, WILLIAM, 52, Fairlawn Grove, Chiswick Park, London, W.4.
 ETCHING : *A Venetian Villa*, 6 x 8, ed. 75.
- RICHARDS, FRED, 28, Hereford Buildings, Church Street, Chelsea, London, S.W.3. R.E.
- ROBERTSON, DAVID, 3, West Mall, Kensington, London, W. A.R.I.B.A.
 ETCHINGS : *Roman Fountain*, 10 $\frac{7}{8}$ x 7 $\frac{3}{8}$; *Roman Playground*, 7 $\frac{1}{2}$ x 11 $\frac{1}{8}$; *Nemi*, 11 $\frac{7}{8}$ x 8 $\frac{5}{8}$; *Albano*, 6 $\frac{1}{2}$ x 12 $\frac{3}{8}$; *Bracciano*, 6 $\frac{7}{8}$ x 12 $\frac{5}{8}$. (Dickins.)
- ROBERTSON, PERCY, 1, Clifton Hill Studios, London, N.W.8. R.E.
- ROBINS, WILLIAM P., Nutford, Benhill Avenue, Sutton, Surrey. R.E. (Paterson.)
- ROBINSON, MISS MABEL (Mrs. Barnes), 14, West Hill Road, Wandsworth, London, S.W.18. A.R.E.
- ROOKE, NOEL, 7, Queen Anne's Gardens, Bedford Park, London, W.8. A.R.E.
- ROSE, GEORGE H., 147, King Henry's Road, London, N.W.3. S.G.A.
- ROSS, MICHAEL, c/o The Redfern Gallery, 27, Old Bond Street, London, W.1.
- ROSS, T., Studio No. 2, 28, Ward Road, Dundee.
- ROTHENSTEIN, PROF. WILLIAM, 13, Airlie Gardens, London, W.8.
- RUSHBURY, HENRY, 8, Netherton Grove, London, S.W.10. A.R.A., R.E. (Connell.)
- SCHRÖDER, HUBERT, 6, Silver Crescent, Gunnersbury, London, W.4. A.R.E.
- SCHWABE, RANDOLPH, c/o St. George's Gallery, George Street, London, W.1.
- SHARLAND, EDWARD, 65, Ashley Road, Bristol.
- SHARPLEY, REGINALD, The Martins, Campden, Glos.
- SHORT, SIR FRANK, 56, Brook Green, London, W.6. R.A.; President, R.E.
- SICKERT, RICHARD, 15, Fitzroy Street, London, W.1. A.R.A., President R.B.A., A.R.E.
- SIMPSON, MISS JANET, The Croke College, Brenchley, Kent. A.R.E.
- SIMPSON, JOSEPH, 26, Brook Green, London, W.6, and The Studio, High Street, Kirkcudbright, Scotland.
 ETCHINGS : *The Punt Gunner*, 8 $\frac{1}{2}$ x 12; *A Border Angler*, 12 x 8 $\frac{1}{2}$; *Man in a Rain-coat*, 12 x 8 $\frac{1}{2}$; *Portrait of a man of Genius*, 12 x 8 $\frac{1}{2}$; *Out for the Pot*, 12 x 10; *The One-eyed Fowler*, 8 $\frac{1}{2}$ x 12. Eds. 75. (Wishart Brown; Reid & Lefèvre.)
- SLOANE, MISS MARY A., 8, Hammersmith Terrace, London, W.6. A.R.E.
- SMART, DOUGLAS, I., 7a, South Villas, Camden Square, London, N.W.1. R.E.
 DRY-POINTS : *Evening, La Rochelle*, 10 $\frac{7}{8}$ x 17 $\frac{3}{8}$, 6 gs.; *Richmond, Surrey*, 7 $\frac{1}{2}$ x 11 $\frac{1}{8}$, 4 gs.; *Sainte Cécile, Albi*, 9 $\frac{3}{16}$ x 14 $\frac{1}{8}$, 5 gs. Eds. 75. (Colnaghi.)
- SMITH, D. MURRAY, Little Hythe, Long Crendon, Thame, Oxon. R.W.S.
- SMITH, GRAINGER, 71a, Bold Street, Liverpool.
 DRY-POINTS AND ENGRAVING : *Buddleigh Salterton, Devon*, 6 x 9, 2 gs.; *Wells*, 7 x 10, 3 gs.; *Brixham*, 7 x 10, 3 gs. Eds. 50. (Moorepark, New York.)

- SMITH, LEONARD J., c/o Messrs. Arthur Greatorex, Ltd., 14, Grafton Street, London, W.1.
ETCHINGS : *The Promise; Dawn; Pipes o' Pan.* (Greatorex.)
- SMITH, PERCY, 27, Rundall Crescent, Hampstead, London, N.W.3.
- SMITH, PHIL W., c/o Messrs. P. & D. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
DRY-POINTS : *Barnet Fair*, $31\frac{1}{8} \times 8\frac{3}{8}$, $2\frac{1}{2}$ gs. ; *End of the Day*, $5\frac{1}{2} \times 81\frac{1}{8}$, 3 gs. ; *Hove-to for a Pilot*, $12 \times 91\frac{7}{8}$, 4 gs. ; *Mettlesome*, 4×6 , 2 gs. ; *Tattersalls*, $9 \times 5\frac{1}{2}$, 3 gs. ; *Timber Hauling*, $6\frac{7}{8} \times 9\frac{7}{8}$, 3 gs. ; *Toilet of Hercules*, $4\frac{7}{8} \times 6\frac{3}{8}$, $2\frac{1}{2}$ gs. ; *Waggon on the Wharf*, $6 \times 8\frac{1}{2}$, 3 gs. ; *The Woodlanders*, $6\frac{5}{8} \times 9\frac{3}{4}$, 3 gs. Eds. 50. (Colnaghi.)
- SMITH, ROBERT H., Trenant's Studio, Looe, Cornwall. S.G.A.
ETCHINGS : *Cornish Luggers*, $8\frac{3}{8} \times 10\frac{5}{8}$, 2 gs. ; *A Street in Looe, Cornwall*, $3\frac{7}{8} \times 4\frac{1}{8}$, 21s. Eds. 300.
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- SOPER, GEORGE, Harmer Green, Welwyn, Herts. R.E. (Dickins.)
- SOUTER, JOHN B., 9, Queen's Mansions, Brook Green, London, W.6.
ETCHINGS : *Episcopal Storks*, $12\frac{1}{4} \times 9\frac{1}{4}$, ed. 60, 5 gs. ; *A Potter's Balcony*, $9\frac{1}{4} \times 12\frac{1}{4}$, ed. 60, 5 gs. ; *A Lady making Lace*, $9\frac{1}{4} \times 12\frac{1}{4}$, ed. 80, 5 gs. ; *Maudlin*, $5\frac{7}{8} \times 91\frac{1}{8}$, ed. 70, 4 gs. (Redfern Gallery.)
- SPACKMAN, CYRIL S., 19, Blake Road, E. Croydon, Surrey. R.B.A., S.G.A., C.S.E., C.S.A.
DRY-POINTS : *Kidwelly Castle*, 7×13 ; *Gate House, Kidwelly Castle*, 14×10 ; *Chapel and S.W. Tower, Kidwelly Castle*, 10×14 .
- SPARKS, NATHANIEL, 32, Rosenau Road, Battersea, London, S.W. R.E. (Connell.)
- SPENCE, ROBERT, 29, Greville Road, St. John's Wood, London, N.W.6. R.E.
- SQUIRREL, LEONARD R., 69, Foxhall Road, Ipswich. R.E.
DRY-POINT : *The Monte Carlo Road, Roquebrune.* AQUATINT : *The Shadowed Corner, Marseilles.* (Greatorex.)
- STEPHEN, THOMAS, 134, St. Vincent Street, Glasgow. G.S.P.E.
- STEWART, R. W., 13, Edith Terrace, Chelsea, London, S.W.10. A.R.E.
- STOKES, G. VERNON, Irthington, Brampton, Cumberland. A.R.B.A.
DRY-POINT : *Hunting the Otter*, $9\frac{5}{8} \times 12\frac{1}{2}$, ed. 75 (The Fine Art Society.)
- STOREY, HAROLD, 42, Dundas Street, Glasgow. G.S.P.E.
- STRANG, DAVID, 7, Hamilton Terrace, London, N.W.8.
- STRANG, IAN, 7, Hamilton Terrace, St John's Wood, London, N.W. A.R.E.
ETCHINGS : *Shoreham*, $6 \times 11\frac{3}{8}$; *Arundel*, $7 \times 11\frac{3}{8}$; *Preservation of St. Paul's*, $13\frac{1}{2} \times 11$; *East Preston Church*, $8\frac{7}{8} \times 12\frac{7}{8}$; *The Bell Tower, Evesham*, $8 \times 12\frac{3}{4}$; *Amberley Castle*, $7 \times 11\frac{7}{8}$. Eds. 75. (Reid & Lefèvre.)
- STUDD, LEONARD, 21, Limerston Street, Chelsea, London, S.W.10.
- SULLIVAN, EDMUND J., 18, Hill Road, London, N.W.8. A.R.E., R.W.S.
- SUTHERLAND, GRAHAM, White House, Farningham, Kent. A.R.E.
ETCHING : *The Meadow Chapel*, $4\frac{5}{8} \times 6$, ed. 78, 4 gs. (Twenty-One Gallery.)
- TALMAGE, ALGERNON, 22, Joubert Mansions, King's Road, London, S.W. A.R.A.
- TANNER, ROBIN, c/o Mr. John Nicholson, 34, Somerville Grove, Waterloo, Liverpool.
ETCHING : *Martin's Hovel*, $6\frac{1}{2} \times 8\frac{1}{2}$, ed. 60, 5 gs. (John Nicholson.)
- TAYLOR, ARTHUR J., 101, St. Vincent Street, Glasgow.
- TAYLOR, CHARLES W., 72, Ramuz Drive, Westcliff-on-Sea, Essex. A.R.E.
- TAYLOR, E. A., The Green Gate, Kirkcudbright, Scotland.
- THOMPSON, E. HEBER, 92, Fellows Road, Hampstead, London, N.W.3. A.R.E.
ETCHINGS : *Juancito en Bateau*, $9 \times 6\frac{1}{2}$, $2\frac{1}{2}$ gs. ; *Spanish Doorway, Malines*, $10\frac{1}{8} \times 7\frac{1}{2}$, 3 gs. ; *Man in a Knitted Cap*, $8 \times 5\frac{1}{2}$, 2 gs. ; *Fuenterrabia*, 9×12 , 3 gs. ETCHING AND DRY-POINT : *Paysage Basque*, $9 \times 13\frac{1}{4}$, 3 gs. Eds. 50. (Colnaghi.)
- TILY, E., The Rowans, Elgin Road, Sutton, Surrey.
- TODD, A. R. MIDDLETON, 18, Cathcart Studios, 34, Redcliffe Road, London, S.W.10. A.R.E. (Connell.)
- TUNNICLIFFE, C. F., 34, Nicholson Avenue, Hurdsfield, Macclesfield.
ETCHINGS : *The Cattle Fair*, $11 \times 8\frac{1}{4}$; *The Load of Hay*, 9×7 ; *The Spotted Sow*, $9\frac{3}{4} \times 6\frac{3}{4}$; *The Sheep Doctors*, $7\frac{1}{2} \times 6\frac{3}{4}$; *A hard Winter*, $11 \times 8\frac{3}{4}$; *Kemps Croft Farm*,

- 15 × 7½; *The Stallion*, 9 × 6½; *The new-born Calf*, 10 × 3½ × 8. Eds. 75. (Dickins.)
Malcolm C. Salaman, Esq., 8 × 9 (unpublished).
- TURNBULL, A. WATSON, 21, Sheen Road, Richmond, Surrey.
- TURRELL, ARTHUR J., 128, Chatsworth Road, Willesden Green, London, N.W.
- TUSHINGHAM, SIDNEY, 192, Cromwell Road, London, S.W.5. S.G.A.
 DRY-POINTS: *A Gipsy Beggar*, 11½ × 9, 5 gs.; *A Gateway at Seville*, 11¼ × 10⅞, 6 gs.;
The Giralda, Seville, 14 × 6¾, 5 gs.; *Saragossa*, 10 × 13¾, 5 gs.; *Toledo*, 9¾ × 13¼,
 5 gs.; *Playmates*, 11 × 8¼, 5 gs. Eds. 75. (Connell.)
- UNDERWOOD, LEON, 12, Girdlers Road, London, W.6.
- VLAMINCK, MAURICE DE, chez M. Marcel Guiot, 4, rue Volney, Paris 11e.
 ETCHINGS: *Place du Marché, La Ferté*, 6½ × 8; *Carrefour de Sotteville les Rouen*,
 6½ × 7½. Eds. 30. (Marcel Guiot.)
- WALCOT, WILLIAM, 29, Clifton Hill, London, N.W.8. R.E., R.I.B.A.
 DRY-POINTS: *Fishing Boats, Venice*, 3½ × 5½, 3 gs.; *Kom Ombo*, 6¼ × 8, 6 gs.;
Caravan, 7 × 9, 6 gs.; *Anthony's Palace*, 6¾ × 11½, 8 gs.; *Temple of Edjou*, 13¼ × 18¼,
 12 gs.; *Hall of Karnac*, 22 × 25¾, 15 gs.; *Joan of Arc*, 23¾ × 28, 15 gs. Eds. 75.
 (Fine Art Society.)
- WALKER, ALEXANDER, c/o Twenty-One Gallery, 15, Mill Street, London, W.1.
 ETCHINGS: *The Valley*, 5 × 3½, ed. 50, 2 gs.; *North Porch, Thaxted Church*, 7 × 5½,
 ed. 45, 4 gs.; *Sudbury*, 4½ × 6, ed. 35, 2 gs.; *The Meadow*, 3 × 4½, ed. 35, 1½ gs.;
River Stour at Manningtree, 3 × 4½, ed. 35, 21s.; *The Low Road*, 4½ × 5½, ed. 45, 3 gs.
 (Twenty-One Gallery.)
- WALKER, B. EYRE, Gillbank, Hawkshead, Ambleside. A.R.E., S.G.A.
 ETCHINGS: *Latterbarrow*, 12 × 16, ed. 75, 4 gs.; *Rydal Water, the Oak Tree*, 10 × 14,
 ed. 75, 3 gs.; *Lunesdale*, 10 × 14, ed. 75, 3 gs.; *The Ullapool Road*, 8½ × 14, ed. 50,
 3 gs.; *Snow and Sunlight, Windermere*, 9 × 14, ed. 75, 3 gs.; *The Brewery, Spalding*,
 8½ × 14, ed. 30, 3 gs.; *Dove Cottage, Grasmere*, 5 × 7, ed. 75, 1½ gs. AQUATINTS:
Moonrise over the Haven, Boston, 5 × 7, ed. 40, 1½ gs.; *Crowland Abbey, Moonrise*,
 7 × 10, ed. 40, 2 gs.
- WALKER, WILLIAM, Garthwood, Callender, Perthshire. A.R.E.
- WALTERS, MISS PHYLLIS E., St. Mark's Vicarage, Victoria Park, London, E.9.
- WARD, LESLIE MOFFAT, 22, Grant's Avenue, Bournemouth. A.R.E., S.G.A.
- WARLOW, H. GORDON, The Round House, Weybridge Road, Weybridge, Surrey. A.R.E.,
 A.R.I.B.A.
 ETCHINGS: *Peterborough Cathedral*, 8¼ × 5½; *Exeter Cathedral*, 8½ × 5½; *Khanekin*,
 5¼ × 8½; *Rose Window, Lincoln*, 8 × 5¼. DRY-POINT: *Christ Church Gate,*
Canterbury, 8 × 5½. Eds. 100, 5 gs. each. (Greatorex.)
- WATERSON, DAVID, Bridgend House, Brechin, Scotland. R.E.
- WEBSTER, HERMAN A., 39, rue d'Artois, Paris VIII. R.E.
 ETCHINGS: *San Raffaele*, 6¾ × 9¾; *Soir de Fête en Italie*, 6 × 8. Eds. 60. (Colnaghi,
 London; Keppel, New York.)
- WEDGWOOD, GEOFFREY H., 16, Ennismore Road, Stanley, Liverpool. A.R.E. Rome
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 LINE ENGRAVINGS AND DRY-POINT: *St. Peter's, Genoa*, 9½ × 9½; *Borghese Gardens*,
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 5 gs. each. (Fine Art Society.)
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- WHITHAM, MRS. SYLVIA MILLS, Cherryford-in-Martinhoe, Parracombe, Barnstaple.
- WHITING, FREDERIC, 1, Logan Studios, Logan Place, London, W.8. R.I. (Paterson.)
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- WILKINSON, NORMAN, End House, Sheldon Avenue, London, N.6. R.I.
 DRY-POINTS : *Ministers' Pool*, *River Orchy*, $8\frac{7}{8} \times 11\frac{7}{8}$; *Strathspey*, $8\frac{7}{8} \times 11\frac{7}{8}$.
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- WRIGHT, JOHN, 21a, West Cromwell Road, London, S.W.5. R.E.
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 DRY-POINTS: *A few Ideas*, 8×10 ; *Al Fresco*, 9×7 . (Weyhe.)
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- BEAL, GIFFORD, c/o Messrs. F. Keppel & Co., 16, East 57th Street, New York.
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- BENSON, FRANK W., 14, Chestnut Street, Salem, Massachusetts. B.S.E., C.S.E., Cleveland Print Club.
 DRY-POINT: *Mallards at Evening*. ETCHING: *The Long Journey*. (Kennedy, New York.)
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 ETCHINGS: *Willow Pond at Kinloch*, 7×9 ; *Broadbills*, $13 \times 8\frac{1}{2}$. Each \$36.00. Eds. 36. (Sessler.)
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 ETCHINGS: *The Procession*, 7×9 , ed. 60, \$15.00; *The Port, St Tropez*, $8 \times 8\frac{1}{2}$, ed. 60, \$15.00; *Hill People*, $8 \times 12\frac{1}{2}$, ed. 60, \$20.00; *St. Anne*, 8×10 , ed. 60, \$20.00; *Market St. Tropez*, $6 \times 7\frac{1}{2}$, ed. 60, \$15.00. (Vogt & Holmes.)
- BOREIN, EDWARD, "El Paseo," Santa Barbara, California. B.S.E.
 ETCHING: *The Trail Boss*, ed. 75.
- BOYD, FISKE, c/o Mr. E. Weyhe, 794, Lexington Avenue, New York.
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- BRADSHAW, G. A., c/o Mr. F. H. Robertson, 65, East 56th Street, New York.
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 DRY-POINT: *The Eucalyptus*, 7×9 , \$10.00
- BURR, GEORGE ELBERT, 70, West Lynwood Street, Phoenix, Arizona. B.S.E., C.S.E., C.P.M.
 DRY-POINTS: *Canyon Dim*; *Hunterstag*; *Eucalyptus Trees, Old Oaks*; *Paul's Wharf*; *Old Charcoal Boat*; *Whirlwinds*. (Bresler.)
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 ETCHINGS: *Santa Catarina*, 7×9 , ed. 50, \$18.00; *Seine near Andelys*, 6×8 , ed. 80, \$15.00; *Meadows near Andelys*, ed. 80, \$18.00; *Tosny*, 7×10 , ed. 80, \$18.00; *Seine near Tosny*, ed. 80, \$18.00; *Norman Farm*, ed. 50, \$21.00; *Overland Train*, 7×10 , ed. 80, \$18.00. (Keppel.)
- CHAMBERLAIN, SAMUEL, c/o Goodspeed's Book Shop, 7, Ashburton Place, Boston, Mass.
 DRY-POINTS: *Siena*, $12\frac{1}{2} \times 6\frac{1}{2}$, \$30.00; *San Martin, Segovia*, $6\frac{1}{2} \times 7\frac{3}{4}$, \$24.00; *Gables of Colmar*, $7\frac{3}{4} \times 10\frac{3}{4}$, \$30.00; *Perugia*, $12\frac{1}{2} \times 7\frac{1}{2}$, \$30.00; *The Sunlit Tower, Colmar*, $14 \times 7\frac{1}{2}$, \$35.00; *Sailors home from the Sea*, $6\frac{3}{4} \times 9\frac{1}{2}$, \$30.00; *Broad*

- Street, Ludlow*, $7\frac{5}{8} \times 9\frac{1}{8}$, \$30.00; *Canterbury*, $6\frac{5}{8} \times 9$, \$30.00; *A Stable Court in Essex*, $7\frac{1}{8} \times 9\frac{1}{8}$, \$30.00; *Founders Tower, Magdalen College, Oxford*, $11\frac{1}{8} \times 7\frac{1}{8}$, \$30.00. Eds. 100. (Goodspeed's, Boston; Dunthorne, London.)
- CLARK, ROLAND, c/o Schwartz Galleries, 517, Madison Avenue, New York.
ETCHINGS: *Open Water*, $14\frac{3}{4} \times 11\frac{3}{4}$, \$48.00; *Flaring off*, $14\frac{3}{4} \times 11\frac{3}{4}$, \$48.00; *Last Round*, $12 \times 14\frac{3}{4}$, \$48.00; *Hawk and Ducks*, $10 \times 7\frac{3}{4}$, \$24.00; *Pintail Drake*, $8\frac{1}{2} \times 11\frac{1}{2}$, \$36.00; *Within the Law*, $6 \times 7\frac{1}{2}$, \$24.00; *A Memory*, $16 \times 12\frac{3}{4}$, \$60.00; *English Ducks*, $14\frac{3}{4} \times 12$, \$48.00; *Hawk*, $9 \times 11\frac{3}{4}$, \$36.00; *Beachcombers*, $5\frac{3}{4} \times 8$, \$24.00; *Bluebird Weather*, $7\frac{3}{4} \times 9\frac{3}{4}$, \$36.00; *Gun Wing*, $11\frac{3}{4} \times 14\frac{3}{4}$, \$48.00; *Jack Snipe*, $12 \times 8\frac{1}{4}$, \$36.00. (Schwartz, New York; Reid & Lefèvre, London.)
- CLEMENTS, GABRIELLE DE V., "The Thickets," Lanesville, Gloucester, Mass. C.S.E.
ETCHING: *Maryland State House, Annapolis*. (Bendann.)
- CONSTANT, GEORGE, c/o Mr. E. Weyhe, 794, Lexington Avenue, New York.
ETCHING: *Portrait of Tamiris*, $13\frac{1}{4} \times 11\frac{1}{4}$, \$30.00. (Weyhe.)
- COOK, HOWARD, c/o The Print Corner, Hingham Center, Mass.
ETCHINGS: *The Lobo*, \$7.50; *Down-Town New York*, \$10.00; *Talpa Furrows*, \$10.00; *Taos Plaza*, \$15.00.
- COULTER, MISS MARY J., Montecito Inn, Santa Barbara, California. C.P.M.
- CROSMAN, MISS ROSE, 1379, East 57th Street, Chicago. C.S.E.
ETCHINGS: *Doorway, Chicago Tribune*, $6 \times 7\frac{1}{4}$, ed. 125, \$10.00; *Repair Shop, Freenwich Village*, $4\frac{1}{2} \times 8$, ed. 125, \$6.00; *Old Fine Arts Building, Chicago*, $6\frac{1}{2} \times 11\frac{1}{2}$, ed. 125, \$10.00; *El Paradiso, Venice*, $7\frac{1}{2} \times 11\frac{1}{2}$, ed. 125, \$12.00; *Cathedral Door, Regensberg*, 8×14 , ed. 125, \$18.00.
- DAVIES, ARTHUR B., c/o Mr. E. Weyhe, 794, Lexington Avenue, New York.
MEZZOTINT: *Entreat*, 6×4 , \$30.00. (Weyhe.)
- DAVIS, WARREN, 7, West 42nd Street, New York.
DRY-POINT: *After the Bath*. (F. H. Robertson.)
- DEHMANN, KARL, 2139, Glebe Avenue, New York.
ETCHINGS: *Metropolitan Museum*, $8 \times 9\frac{1}{2}$, \$15.00; *St. Paul's Church*, $7\frac{1}{4} \times 10\frac{3}{4}$, \$15.00; *Savoy Plaza*, $7\frac{7}{8} \times 10\frac{7}{8}$, \$15.00; *Liberty Glances at Manhattan*, $8 \times 7\frac{3}{4}$, \$18.00; *Towers of Gold*, $6\frac{3}{4} \times 10\frac{7}{8}$, \$18.00; *New York Stock Exchange*, $7\frac{1}{4} \times 10\frac{5}{8}$, \$15.00. Eds. 75. (United Arts and Crafts.)
- DENNIS, MORGAN, c/o The Print Corner, Hingham Center, Mass.
DRY-POINTS: *The Blacksmith, Wexford*, \$10.00; *A Shawl of Galway Bay*, \$15.00; *The White Church, Falmouth*, \$10.00; "Who Threw That?" \$12.00; "Themselves," \$12.00; *The Champion*, \$12.00.
- DETWILLER, FREDERICK K., Carnegie Hall, New York. B.S.E., P.S.E., Boston S.E.
ETCHINGS: *The Dutch Oven*, 8×11 , \$40.00; *Building the Nave, Cathedral of St. John the Divine*, 12×7 , \$50.00.
- DOMBROWSKI, BARONESS KATHARINA, 178, Fifth Avenue, New York.
DRY-POINTS: *Bolting Horse*, $11\frac{1}{2} \times 15\frac{1}{2}$; *Belgian Draught Horses*, $11\frac{1}{2} \times 15\frac{1}{2}$; *Indian Girl from the Amazon River*, $10\frac{3}{4} \times 14$. Eds. 35, \$125.00.
- DOOLITTLE, H. L., 1520, Rose Villa Street, Pasadena, California. B.S.E., C.S.E., C.P.M.
AQUATINT: *Desert Clouds*, $7\frac{1}{2} \times 10$, \$12.00. DRY-POINTS: *Sierra Snows*, $7\frac{1}{2} \times 10$, \$12.00; *Carmel Coast*, 7×9 , \$10.00; *Monterey Veteran*, 7×9 , \$12.00; *California Redwoods*, 6×9 , \$10.00. Eds. 50.
- DOUGLASS, LUCILLE, 489, Park Avenue, New York. C.S.E., California S.E., etc.
ETCHINGS: *North Gate, Angkor Thom*; *Evening, Angkor Wat*; *The Great Mask, Bayon*; *Temple of Neak Pean, Angkor*; *Inner Court, Ta Prohm*; *Elephant Terrace, Royal Square, Angkor Thom*. Each 12×15 , eds. 10, \$100.00. *Buddha's Tower leans on emptiness*, $9\frac{1}{2} \times 13$, \$60.00; *Wings of the Morning*, 8×11 , \$20.00; *Crowded Hour, Soo-chow*, \$24.00. (Milch.)
- EBY, KERR, "Driftway," Westport, Connecticut. B.S.E.
ETCHINGS: *Scout Planes at Dawn*, 13×9 ; *Fisher Folk*, $7\frac{1}{2} \times 5\frac{3}{4}$; *Mullion Cove*, $8\frac{1}{2} \times 13\frac{1}{4}$; *Night, High Island, Maine*, $12\frac{3}{4} \times 6\frac{1}{8}$; *Oaks in Windsor Park*, $7\frac{7}{8} \times 13\frac{1}{2}$; *Pauldavid, Brittany*, 8×13 ; *Polo*, $8\frac{5}{8} \times 15\frac{5}{8}$; *St. Ouen, Rouen*, $14\frac{3}{8} \times 6\frac{3}{8}$; *The Top*

- of the World, 8 × 5½; *Tide Mill Marshes*, 7 × 12½. Eds. 90. (Keppel, New York; Colnaghi, London.)
- FITSCH, E. C., 13, East 14th Street, New York City.
ETCHINGS: *Old Apple Tree*, \$10.00; *The Civil War Veteran*, \$10.00; *Alma Karena*, \$12.00; *The Storm*, \$10.00; *Connecticut Hills*, \$10.00. (Weyhe.)
- FUCHS, EMIL, 1, West 67th Street, New York.
ETCHINGS: *Vanity*, 6 × 8, *Lazy*, 6 × 9; *Studio Life*, 7 × 9; *Nonchalance*, 8 × 10; *Tears*, 5 × 7. Eds. 100, \$18.00-\$30.00.
- GAG, MISS WANDA, c/o Mr. E. Weyhe, 794, Lexington Avenue, New York.
ETCHING: *Vase of Flowers*, 7 × 5, \$10.00. (Weyhe.)
- GALLAGHER, SEARS, 755, Boylston Street, Boston, Mass. B.S.E., C.S.E.
ETCHING: *Seiners*, 10 × 14, ed. 100, \$30.00.
- GANSO, EMIL, c/o Mr. E. Weyhe, 794, Lexington Avenue, New York.
AQUATINT: *Fisher's Pond*, 8 × 10½, \$15.00. (Weyhe.)
- GARDINER, FREDERIC M., 812, Hale Street, Beverly, Mass.
ETCHINGS: *Paired Off*, \$15.00; *Shortened Sail*, \$15.00. (The Print Corner.)
- GOLDTHWAITE, MISS ANNE, 112, East 10th Street, New York. Vice-President, B.S.E., Committee of twelve of Print Makers of America.
DRY-POINTS: *Hugh Walpole*, 8½ × 10½, ed. 50 (Doubleday, Doran & Co.); *Lobster*, 6 × 8, \$15.00; *Annunciation*, 8 × 9, \$35.00; *Madonna and Child with St. Anne*, 8 × 8½, \$35.00. ETCHINGS: *Harold Bauer*, 8 × 10, ed. 20, \$25.00; *St. Katherine*, 7 × 10, \$25.00.
- GRANT, GORDON, c/o Mr. F. H. Robertson, 65, East 56th Street, New York.
ETCHINGS: *Boarding the Fore Tack*, \$24.00; *Builder of Little Ships*, \$20.00; *The Whaleman*, \$24.00. (Robertson.)
- GROSSMAN, ELIAS M., 150, Columbia Heights, Brooklyn, New York.
DRY-POINT: *Plains of Poland*. ETCHINGS: *Venetian Water Front*; *Sunny Day on The Riva*; *Old Palaces on the Lagoon*; *Venice from my Window*; *Palatine Hill, Basilica di Constantini*. (New York Graphic Society.)
- HALL, ARTHUR W., Box 55, Howard, Kansas. C.P.M.
DRY-POINTS: *Saint Paul du Var*, 5½ × 8, ed. 20, \$12.00; *Georgia Slave*, 2½ × 3½, ed. 40, \$8.00; *Teenio*, 3½ × 3½, ed. 40, \$8.00; *The Eighth Grandchild*, 4½ × 3½, ed. 40, \$8.00; *A Secret*, 5½ × 7½, ed. 15, \$10.00. ETCHINGS: *Peasant Home*, 7 × 9½, ed. 100, \$12.00; *The Quarrel*, 2½ × 4½, ed. 25, \$4.00; *A Fortified Town*, 3½ × 2½, ed. 10, \$5.00; *Vence, La Rue Sainte Luce*, 4½ × 8½, ed. 75, \$10.00; *A French Town*, 8½ × 7½, ed. 25, \$12.00; *Tourettes-sur-Loup*, 7 × 10, ed. 75, \$10.00; *La Rue Obscure*, 6½ × 8, ed. 50, \$15.00. (Keppel.)
- HALL, FREDERICK G., 132, Riverway, Boston, Mass. B.S.E., C.S.E., etc.
ETCHING: *La Porte de Guillaume*, 11 × 14½, ed. 75, \$30.00. (Doll & Richards.)
- HANDFORTH, THOMAS, c/o The Print Corner, Hingham Center, Mass. B.S.E.
ETCHINGS: *Clayoquot*, \$15.00; *Berber*, \$10.00; *Chleuh Mother*, \$15.00; *Aicha*, \$20.00; *Ahmed*, \$25.00; *Adolescent*, \$20.00; *The Forge*, \$30.00. (The Print Corner.)
- HANSEN, ARMIN, Box 255, Monterey, California. California P.S.
- HART, GEORGE O. ("Pop"), Coytesville, New Jersey. B.S.E., C.S.E., etc.
AQUATINTS: *Mexican Indians and Pack Animals resting*, 8 × 10½; *Matching and Weighing the Birds*; (with soft ground): *Amusement Park Riding Academy*, 9 × 10½. Eds. 50.
- HASSAM, CHILDE, 130, West 57th Street, New York. Member, National Academy of Design; Assoc. Soc. Nat. des Beaux-Arts, Paris.
ETCHINGS: *Yuma, Arizona*, 5 × 7½, \$36.00; *Giant Cactus New Mexico*, 6 × 9, \$36.00; *Road to Promised Land*, 9 × 13, \$75.00. (Keppel.)
- HEIL, CHARLES E., 43, Arborough Road, Roslindale, Mass. B.S.E., C.S.E., C.P.M.
ETCHINGS: *Young Vireo*, 6 × 7, ed. 100, \$20.00; *Gold Digger*, 4 × 5, \$15.00; *Swifts in Flight*, 6 × 7, \$20.00; *Peanuts*, 6 × 7, \$20.00; *Over the Bars*, 4 × 5, \$15.00; *Girl and Pelican*, 6 × 7, \$20.00; *Cogitation*, 4 × 5, \$15.00; *Lumbering Elephants*, 6 × 7, \$20.00; *Buddies*, 4 × 6, \$15.00; *Her Boy Friend*, 4 × 6, \$15.00; *Near Wiscasset*, 4 × 5, \$15.00; *Elephant Drinking*, 4 × 5, \$15.00; *Shore Leave*,

- 4 × 5, \$15.00; *Bronx Jewess*, 4 × 5, \$15.00; *Greyhounds Racing*, 6 × 7, \$20.00; *Hard-boiled*, 4 × 5, \$15.00; *Sweet Adeline*, 4 × 5, \$15.00; *Craft*, 4 × 5, \$15.00; *Girl Knitting*, 4 × 5, \$15.00; *Immigrants*, 4 × 5, \$15.00; *Frightened Cattle*, 6 × 7, \$20.00; *Sandpipers*, 6 × 7, \$20.00. Eds. 10.
- HEINTZELMAN, A. W., 20-22, Route de la Croix, Le Vesinet, Paris. B.S.E., C.S.E.
 DRY-POINTS : *Enfant de la Montagne*, 9 $\frac{3}{4}$ × 7 $\frac{7}{8}$, ed. 100; *La fille du Marbrier, Massa Carrara*, 11 $\frac{7}{8}$ × 9, ed. 76; *La Gitanes à Perpignan*, 5 $\frac{1}{4}$ × 3, ed. 100; *Grandpère Basque*, 10 $\frac{1}{2}$ × 7 $\frac{1}{4}$, ed. 75; *Jeune mère Basque et son enfant*, 10 $\frac{5}{8}$ × 6 $\frac{3}{4}$, ed. 76; *Mendiant Marchant vers la gauche*, 3 × 2 $\frac{3}{8}$, ed. 60; *Mendiant Italien*, 9 $\frac{3}{4}$ × 7 $\frac{3}{4}$, ed. 80; *Pêcheur Basque*, 10 $\frac{1}{2}$ × 7 $\frac{1}{8}$, ed. 70. (Colnaghi, London.)
- HEYER, WILLIAM, 150, Columbia Heights, Brooklyn, New York. B.S.E., C.S.E.
 ETCHINGS : *Castle of S. Pietro, Verona*, 9 $\frac{1}{4}$ × 7, ed. 50. *Old Houses on the Adige, Verona*, 9 $\frac{3}{4}$ × 8 $\frac{1}{4}$, ed. 50; *The Pincio, Rome*, 4 $\frac{3}{4}$ × 6 $\frac{1}{2}$, ed. 35; *St. Jakobs Platz, Munich*, 7 × 8 $\frac{1}{2}$, ed. 40; *Street in Genoa*, 7 $\frac{7}{8}$ × 4 $\frac{1}{4}$, ed. 30.
- HOFFMAN, GUSTAVE ADOLPH, Rockville, Connecticut.
- HOPPER, EDWARD, 3, Washington Square North, New York.
- HORNBY, LESTER G., 41, Pinckney Street, Boston, Mass. C.S.E.
- HURLEY, E. T., 2112, St. James Avenue, Cincinnati, Ohio. C.S.E.
 AQUATINTS : *Mt. Adams Incline*, 9 × 12, \$15.00; *The Wharf, Cincinnati*, 8 × 12, \$15.00; *Crows and the Moon*, 8 $\frac{3}{4}$ × 12, \$10.00; *Cabbage Gatherers*, 6 $\frac{1}{4}$ × 6 $\frac{3}{4}$, \$10.00; *The Call*, 9 × 12, \$15.00. ETCHINGS : *Mother of God Towers*, 12 × 8 $\frac{1}{4}$, \$15.00; *Falls of the Cumberland*, 8 $\frac{1}{2}$ × 11 $\frac{3}{4}$, \$15.00; *Old Mill, Leesburg, Ohio*, 9 × 11 $\frac{3}{4}$, \$15.00.
- HUTTY, ALFRED, Broadview, Woodstock, New York. B.S.E., C.P.M., S.G.A.
 DRY-POINTS : *Pines*, 9 $\frac{7}{8}$ × 8 $\frac{7}{8}$; *Mountain Birches*, 8 × 9; *Preparation*, 8 × 9; *A Group, Charleston*, 8 $\frac{1}{4}$ × 8 $\frac{1}{4}$. Eds. 15, \$40.0 each. ETCHINGS : *Burnham Beeches*, No. 2, 9 × 8, \$30.00; *Sea Coast*, 9 × 8, \$30.00; *Old St. Michaels*, 8 $\frac{1}{2}$ × 10 $\frac{1}{2}$, \$25.00; *News*, 5 $\frac{1}{4}$ × 6 $\frac{1}{4}$, \$15.00; *Little Sentinel*, 7 × 9, \$15.00; *In Old Charleston*, 8 $\frac{3}{4}$ × 7 $\frac{3}{4}$, \$18.00. Eds. 75. (Grafton Collection.)
- JAQUES, MISS BERTHA E., 4316, Greenwood Avenue, Chicago, Illinois. Secretary, C.S.E.
- KAPPEL, PHILIP, 500, Fifth Avenue, New York. C.S.E.
 AQUATINTS : *Lobsterman at Dawn*, 5 $\frac{7}{8}$ × 4 $\frac{7}{8}$, \$16.00. DRY-POINTS : *Homeward Bound*, 10 × 14, \$45.00; *Jacmel Boatmen, Haiti*, 6 × 8, \$27.00; *Unloading a Freighter, West Indies*, 6 × 8, \$24.00; *Cape Haitien, Haiti*, 7 × 10, \$28.00; *Homecoming, Caribbean Fishermen*, 7 × 9, \$30.00; *High Noon, Port-au-Prince, Haiti*, \$28.00. ETCHINGS : *Early Morning off Gloucester*, 7 $\frac{3}{8}$ × 5 $\frac{7}{8}$, \$18.00; *The Stern Chase*, 8 $\frac{7}{8}$ × 12, \$42.00; *Coasting down East*, 5 $\frac{7}{8}$ × 8 $\frac{3}{4}$, \$28.00; *Sundown*, 7 $\frac{3}{8}$ × 6, \$27.00; *Off Shore*, 4 $\frac{1}{2}$ × 6 $\frac{7}{8}$, \$32.00. (Schwartz Galleries, New York; Reid & Lefèvre, London.)
- KEELER, CHARLES B., Box 278, Glendora, California. C.S.E.
- KINNEY, TROY, 46, West 95th Street, New York.
 ETCHING : *Autumn Leaves*, 7 × 10 $\frac{1}{4}$. (Kennedy.)
- KIRKBRIDE, VERNON THOMAS, c/o F. H. Robertson, 65, East 56th Street, New York. C.S.E.
 ETCHINGS : *Ring-a-Round*, \$15.00; *A Sunny Shower*, \$15.00. (Robertson.)
- KIRMSE, MISS MARGUERITE, 116, East 57th Street, New York.
- KNAP, J. D., c/o F. H. Robertson, 65, East 56th Street, New York.
 ETCHINGS : *Redheads Alighting*, \$24.00; *With Wings Set*, \$30.00. (Robertson.)
- KUHLER, OTTO, c/o Schwartz Galleries, 517, Madison Avenue, New York.
 ETCHINGS : *Headed South*, 7 $\frac{1}{4}$ × 11, \$25.00; *Grand Central*, 14 $\frac{1}{2}$ × 9, \$36.00; *The Harbor*, 11 × 9, \$33.00; *Bedrock, Digging Foundation*, 12 × 8, \$33.00; *Power House*, 11 × 9, \$33.00; *Hudson Bridge under construction*, 11 × 9, \$33.00; *Man Made Canyon*, 12 × 8, \$33.00. Eds. 75. (Schwartz Galleries, New York; Reid & Lefèvre, London.)
- LEVY, MISS BEATRICE S., 1369, East 57th Street, Chicago, Illinois. C.S.E.
 ETCHINGS : *Fuenterrabia*, 8 × 10, ed. 50, \$15.00; *Spring Day*, 8 × 10, ed. 25, \$10.00; *Basque Doorway*, 5 $\frac{1}{4}$ × 8 $\frac{1}{4}$, ed. 35, \$7.00; *Portrait of James Topping*, 6 × 7 $\frac{1}{2}$, ed. 25,

- \$10.00; *Square at Cassis*, 7 × 10, ed. 35, \$10.00; *Road to Corte*, 9 × 10, ed. 50, \$15.00; *German Building, Chicago*, 7 × 8, ed. 50, \$9.00.
- LEWIS, MARTIN, 145, East 34th Street, New York.
 DRY-POINTS: *Street-booth, Tokyo*, 14 × 10½, ed. 75, \$30.00; *Shadows, Garage at Night*, 10 × 12, ed. 65, \$28.00; *Shadow on the Ramp*, 9 × 10½, ed. 65, \$25.00; *Clearing Rain*, 9½ × 15, ed. 75, \$25.00. ETCHING: *East-side Night*, 10 × 12, ed. 75, \$28.00.
- LITTLE, PHILIP, 10, Chestnut Street, Salem, Mass. B.S.E., C.S.E.
 DRY-POINTS: *Late Afternoon*, 8 × 10, \$30.00; *Brook in the Woods*, 10 × 12, \$35.00; *Meadows*, 10 × 12, \$45.00; *When Spain was Great Upon the Sea*, 10 × 12, \$35.00; *Racing*, 8 × 10, \$25.00; *On the Maine Coast*, 8 × 10, \$30.00; *Just Maine*, 10 × 12, \$30.00; *Before the Wind*, 4½ × 6, \$15.00; *English Trawlers Racing*, 10 × 12, \$30.00. Eds. 50.
- LOWENGRUND, MISS MARGARET, Kleeman Brothers, 575, Madison Avenue, New York.
 ETCHINGS: *Colossus*, 7½ × 9, \$20.00; *New City*, 7½ × 9, \$20.00; *Trinity Spire*, 7½ × 9, \$20.00; *New Equitable Tower*, 7½ × 9, \$20.00; *Sambo*, 5½ × 7½, \$15.00; *L'Apéritif*, 4½ × 6½, \$20.00; *Broadway*, 7½ × 9, \$20.00; *Manhattan*, 8½ × 10½, \$20.00; *Le Patron*, 4 × 5½, \$12.00; *Brittany Tide*, 5½ × 9½, \$20.00; *Tyrol Guides*, 6½ × 8½, \$12.00; *Central Park*, 4½ × 5½, \$15.00; *The Embankment, London*, 7½ × 9½, \$20.00; *Marie Antoinette's Hamlet, Versailles*, 5½ × 8½, \$20.00. Eds. 75. (Kleemann.)
- LUCIONI, LUIGI, 64, Washington Square South, New York. B.S.E.
 ETCHINGS: *My Window*, 4½ × 5½, ed. 75, \$18.00; *Tree Group*, 7 × 8, ed. 30, \$20.00; *Apple Trees*, 7 × 10, ed. 40, \$20.00; *Still Life*, 6 × 8, ed. 30, \$20.00. (Ferargil.)
- MACLAUGHLAN, DONALD SHAW, c/o Albert Roullier Art Galleries, 410, South Michigan Boulevard Chicago, Illinois. Member, Soc. Nat. des Beaux Arts.
 ETCHING: *Steps of the Salute, Venice*, ed. 50, \$45.00. (Roullier, Chicago; Harlow, McDonald, New York.)
- MACLEOD, A. S., 3011, Hoieli Street, Honolulu, Hawaii, California, S.E.
 DRY-POINTS: *Net Fishermen, Oahu*; *Fishermen at Makaha*. ETCHINGS: *The Archway, Ramboucourt*, 1918; *Sampan in Harbour, Honolulu*; *Fisherman's Home*.
- MANUEL, MARGARET, "Winwood," Lake Grove, Long Island, New York. B.S.E.
 DRY-POINTS: *Menemsha Creek*, 10½ × 5½, ed. 50, \$22.00; *Highland Lock*, 9½ × 5½, ed. 40, \$18.00; *Queen Ann's Lace*, 5½ × 12½, ed. 30, \$25.00; *Bassett's Barn*, 7½ × 9½, ed. 40, \$18.00; *Voices of the Deep*, 5½ × 4½, ed. 40, \$15.00; *On Upward Wing*, 11½ × 8½, ed. 40, \$22.00. ETCHINGS: *Britton Cottage*, 8½ × 6, ed. 50, \$18.00; *Cliffs*, 8 × 10, ed. 50, \$18.00. (Milch.)
- MEYROWITZ, WILLIAM, c/o Kleeman Brothers, 575, Madison Avenue, New York.
 ETCHINGS: *Incoming Boats*, 7½ × 9½, \$28.00; *Out to Sea*, 7½ × 9½, \$30.00; *The Philosopher*, 7½ × 9½, \$30.00; *Old Lady*, 7½ × 9½, \$24.00; *Gloucester Street*, 7½ × 9½, \$30.00; *Pond Island*, 7½ × 9½, \$24.00; *On the Beach*, 7½ × 9½, \$24.00; *Girl in Drapery*, 8 × 10, \$30.00; *View from the Knoll*, 8 × 9½, \$30.00; *Fishermen's Landing*, 7½ × 9½, \$28.00; *Central Park*, 7½ × 9½, \$30.00. Eds. 50. (Kleeman.)
- MILHAU, ZELLA, DE, "Laffalot," Southampton, New York. C.S.E., C.P.M.
- MILLIER, ARTHUR, c/o Los Angeles Times, Los Angeles. C.P.M.
- MOOREPARK, CARTON, c/o Mr. Howard Moorepark, 63, Fifth Avenue, New York; Chelsea Arts Club, London.
 DRY-POINTS: *The Look-out*, 7½ × 9; *Greyhounds, No. 1*, 5 × 6½; *Greyhounds, No. 2*, 6 × 10; *Rudyard Kipling*, 7½ × 6; *The Lonely Shore*, 7½ × 10½; *Sett*, 11 × 9; *Lone Fisherman*, 7½ × 11½; *The Estuary*, 8½ × 13½; *Rodeo, No. 1*, 15 × 10; *Pointer and Setter*, 7 × 10; *The Steeplechase*. Eds. 50. (Schwartz, New York; Reid & Lefèvre, London.)
- MORAN, EDWARD, c/o Schwartz Galleries, 517, Madison Avenue, New York.
 ETCHINGS: *Northwest Woods, Easthampton*, 8 × 10, \$24.00; *Fresh Pond, Devon, L.I.*, 7 × 9, \$18.00; *Georgica Pond, Easthampton*, 5 × 6, \$12.00; *Long Pond, Sag Harbor*, 8 × 6, \$15.00; *Cedar Pond, Sag Harbor*, 8 × 6, \$15.00; *Three Mile Harbor*,

- Hanks Creek*, 7 × 10, \$18.00; *Napique Harbor*, 8 × 10, \$18.00; *Georgica Pond*, No. 2, 10 × 5½, \$15.00. Eds. 100. (Schwartz Galleries, New York, Reid & Lefèvre, London.)
- NAKAMIZO, FUGI, c/o Kleeman Brothers, 575, Madison Avenue, New York.
ETCHINGS: *Ducks on the Wing*, 6½ × 9½, \$15.00; *Birds in the Grass*, 6½ × 9½, \$15.00; *Frightened*, 7½ × 11½, \$18.00; *Feast of the Tarpon*, 6½ × 9½, \$15.00; *Rockaway Beach*, 6½ × 9½, \$15.00; *Ducks Journeying*, 6½ × 9½, \$15.00; *Ducks Alighting*, 6½ × 9½, \$15.00; *Pheasant*, 6½ × 9½, \$15.00; *Waiting for the Master*, 6½ × 9½, \$15.00; *Wild Ducks*, 6½ × 9½, \$15.00; Eds. 50. (Kleeman.)
- NORDFELDT, BROR J. O., Santa Fé, New Mexico. B.S.E., C.S.E., P.S.E.
ETCHINGS: *Ranchos de Taos*, 10½ × 7½, \$30.00; *A Place in the Sun*, 10 × 6½, \$25.00. Eds. 25.
- ORR, LOUIS, 5, Rue Mazarin, Paris.
ETCHINGS: *Towers*, *Princess*, *Alhambra*, \$20.00; *Entrance to Mosque*, *Alhambra*, \$20.00. (Robertson.)
- PARTRIDGE, ROI, Box 81, Mills College, P.O. California. C.S.E., C.P.M., etc.
ETCHINGS: *Snowfields*, 15 × 12, \$20.00; *Tuni*, 3½ × 7, \$5.00; *Enchanted Mesa*, 6 × 11, \$10.00; *Up North*, 7 × 8½, \$10.00; *Grey Coast*, 8 × 9, \$10.00; *Many Mountains*, 9 × 10½, \$10.00; *Mountain Lake*, 9 × 12, \$15.00. (Vickery, Atkins and Torrey.)
- PETERSEN, MARTIN, 632, West 168th Street, New York.
ETCHINGS: *Winter Sport*; *Wild Flowers*; *Meditation*; *Noon*, *Surf Bathers*; *The Rainbow*.
- PLOWMAN, GEORGE T., 9½, Madison Street, Cambridge, Mass. B.S.E., C.S.E., C.P.M.
- POPE, MARION HOLDEN, 3948, Y Street, Sacramento, California. California S.E.
- QUINLAN, WILL J., 333, Warburton Avenue, Yonkers, New York. B.S.E., C.S.E., California S.E.
- REINDEL, WILLIAM GEORGE, Brushwood, Euclid, Ohio. C.S.E. (W. B. Paterson, London.)
- RENOUARD, GEORGE A., 291, 6th Avenue, Brooklyn, New York.
ETCHINGS: *Evening Walk*; *Feeding the Beggars*; *Feeding the Beggars*, No. 2; *"He who is without sin —"*; *Bathers*; *Russian Inn*; *Grief*; *Gossip*; *Dancing Beggars*; *Sunburn*. Each \$10.00. Eds. 15. (Weyhe.)
- ROBERTS, DEAN (Mrs. S. H. Wolcott), 22, Liberty Street, Newton, New Jersey.
ETCHINGS: *Stuyvesant Square*; *Bridge over Coffee Pot Bayou*; *A Wiry Pair*; *In the Shadow of Greatness*; *Friend or Foe*.
- ROCHE, M. PAUL, 723, Evesham Avenue, Baltimore, Maryland. B.S.E., C.S.E.
DRY-POINTS: *Footlights*, 10½ × 12, \$25.00; *The Shell*, 7 × 9, \$18.00; *Lindbergh*, 8½ × 11, \$25.00. ETCHINGS: *Battle Monument*, 11½ × 9½, \$35.00; *Harbor*, 9 × 13½, \$20.00; *Lexington Market*, 9½ × 12½, \$25.00; *Washington Monument*, 11 × 13½, \$35.00; *Baltimore Street*, 9 × 14, \$25.00; *Fort McHenry*, 10½ × 13, \$30.00; *Hanover Street Bridge*, 9½ × 12½, \$25.00; *War Memorial*, 9½ × 13, \$25.00; University of Virginia Subjects: *Rotunda*, 8½ × 11½, \$25.00; *Thomas Jefferson*, 5 × 7, \$18.00; *The Colonnade*, 7½ × 10½, \$18.00; *Monroe Hill*, 7½ × 10, \$20.00; *Cabel Hall*, 7½ × 10, \$18.00; *West Range*, 7½ × 10½, \$20.00; *Poe Alley*, 7½ × 10½, \$18.00; *Minor Hall*, 7½ × 8½, \$18.00; *Monticello*, 7½ × 9, \$18.00.
- ROSENBERG, LOUIS C., 2305, Sedgwick Avenue, New York. A.R.E.
DRY-POINTS: *Doorway*, *St. Marks*, *Venice*, 10 × 6½; *Houses of Phanar*, 9 × 4½; *Aya Sophia*, II, 11½ × 8½; *Fountain of Aya Sophia*, 5½ × 6½; *Campo dei Jesuita*, *Venice*, 7 × 10½; *Loggia of Doge's Palace*, 9½ × 4½; *Piazza di Spagna*, 7½ × 9½; *Via del Pianto*, 7½ × 6½; *Ponte Sabriceo*, 8½ × 7; *Grand Canal*, 8½ × 13½. (H. C. Dickens, London.)
- ROTH, ERNEST D., 55, East 14th Street, New York. B.S.E., C.S.E., etc.
ETCHINGS: *Bridge at Chartres*, \$24.00; *Florentine Palaces*, \$24.00; *Antibes*, *France*; *Street in Rouen*, *France*; *Canal in Chartres*, *France*; *Ponte Trinita*, *Florence*; *Tomb of Mary Washington*; *Hugh Mercer's Apothecary Shop*; *Home of Mary Washington*, *Fredericksburg*, *Virginia*. (Keppel; last three private commissions.)

ROWE, CLARENCE, Cos Cob, Connecticut. C.P.M.

DRY-POINTS : *Cathedral Doorway*, $9\frac{3}{4} \times 6\frac{3}{4}$, \$35.00; *Dr. H. E. H.*, $9\frac{3}{4} \times 6\frac{3}{4}$. Eds. 50.

RYDER, CHAUNCEY F., 171, West 12th Street, New York. B.S.E., C.S.E.

DRY-POINTS : *Cider Mill*, $6\frac{1}{2} \times 8\frac{1}{2}$; *Monument Mountain*, $6\frac{1}{2} \times 8\frac{1}{2}$; *The Chin*, $6\frac{1}{2} \times 8\frac{1}{2}$; *The Gulf*, $6\frac{1}{2} \times 8\frac{1}{2}$; *New Boston Farm*, 7×9 ; *Lobstermen*, 7×9 ; *Brick House*, 8×10 . Eds. 30-35. Each \$25.00.

RYERSON, MISS MARGERY, 58, West 57th Street, New York. B.S.E.

SANDZÉN, BIRGER, Lindsberg, Kansas.

DRY-POINTS : *Mesa Verde Cedars*, 10×12 , \$12.00; *Singing Pines*, 10×12 , \$12.00; *The Arch*, 6×8 , \$10.00; *Mountain Stream*, 5×7 , \$8.00; *Red Rocks of Moab*, 6×8 .

SCHNEIDER, OTTO J., 1259, Thorndale Avenue, Chicago, Illinois. C.S.E.

SCHUTZ, ANTON, 340, West 86th Street, New York.

SCOTT, ERIC, c/o Mr. F. H. Robertson, 65, East 56th Street, New York.

ETCHINGS : *Winter Sun*, \$15.00; *Rio del Mendicanti, Venice*, \$20.00; *Moret sur Loing*, \$15.00; *The Shrine*, \$15.00. (Robertson.)

SEYMOUR, RALPH FLETCHER, Fine Arts Building, Chicago, Illinois. C.S.E.

ETCHINGS : *Rag Pickers Court*; *Church in Burgos*; *From the Rock of Gibraltar*; *News of the Day*; *Old Frankfort*, $12\frac{1}{2} \times 6\frac{1}{2}$, \$20.00; *By the wall of the Nery Osmania Mosque*, $8\frac{3}{4} \times 11\frac{1}{2}$, \$25.00; *The Blue Mosque*, $12\frac{3}{4} \times 10$, \$25.00; *Old Court*, $12\frac{3}{4} \times 7\frac{3}{4}$, \$20.00; *Rothenberg Turm*, $10\frac{3}{4} \times 7\frac{3}{4}$, \$20.00; *Bridge to Toledo*, $10 \times 7\frac{1}{2}$, \$18.00; *Cervantes' House*, $8\frac{1}{2} \times 11\frac{1}{2}$, \$25.00; *Contretemps*, $7 \times 9\frac{3}{4}$, \$20.00; *In the Basque Country*, 10×7 , \$18.00; *Bread Market, Zochomilco*, $7 \times 9\frac{1}{2}$, \$20.00. Eds. 50.

SHERWOOD, W. A., c/o Schwartz Galleries, 517, Madison Avenue, New York.

ETCHINGS : *Making Port*, $11 \times 8\frac{3}{4}$, \$20.00; *Two Bridges*, $9 \times 7\frac{1}{2}$, \$18.00; *Return to Port*, $9 \times 5\frac{1}{2}$, \$12.00; *Eel Fisher*, $9 \times 5\frac{1}{2}$, \$12.00; *Evening Mists*, $9\frac{3}{4} \times 7$, \$18.00; *Dawn*, $11 \times 8\frac{3}{4}$, \$20.00; *Mussel Fleet*, 9×11 , \$18.00. Eds. 100. (Schwartz Galleries, New York; Reid & Lefèvre, London.)

SIMMONS, WILL. R. F. D., 3, New Milford, Connecticut. B.S.E., C.S.E., C.P.M.

AQUATINTS : *Among the Lillies (Swans)*, 6×10 , \$25.00; *Skyward Bound (Eagle)*, 6×10 , \$25.00. DRY-POINTS : *Golden Age (Monkeys)*, $6\frac{1}{2} \times 12$, \$30.00; *The Duckling (Cubs)*, 6×9 , \$20.00; *A Parting Glance (Moose)*, $5\frac{1}{2} \times 8\frac{1}{2}$, \$20.00; *Bobolink*, 6×8 , \$20.00; *Swallows*, $5 \times 10\frac{1}{2}$, \$25.00. Eds. about 50.

SLOAN, JOHN, 88, Washington Place, New York.

SMITH, ANDRÉ, Pine Orchard, Connecticut.

ETCHINGS : *Segovia*, \$18.00; *The Dark Portal*, \$18.00; *Avignon*, \$18.00; *Rainbow Bridge*, \$18.00. (Robertson.)

SMITH, HOWARD E., c/o F. H. Robertson, 65, East 56th Street, New York.

DRY-POINTS : *"Well Taken,"* \$20.00; *"Go,"* \$20.00. (Robertson.)

SMITH, W. HARRY, "Devonia," Billerica, Mass. C.S.E.

ETCHINGS : *Sail and Steam*, $8\frac{1}{2} \times 10$, ed. 30, \$18.00; *The Wave*, $7 \times 9\frac{3}{4}$, ed. 30, \$18.00; *Paul Revere's Signal Tower, Old North Church, Boston*, $4\frac{1}{2} \times 9\frac{3}{4}$, ed. 50, \$15.00; *Beacon Hill, Boston*, $7 \times 7\frac{3}{4}$, ed. 30, \$15.00. (F. H. Robertson.)

STURGES, DWIGHT C., 53, Lincoln Street, Melrose, Mass. B.S.E., C.S.E., C.P.M.

ETCHINGS : *Mother*, $10\frac{7}{8} \times 9\frac{1}{2}$, \$36.00; *"The Court Rules —,"* $10\frac{5}{8} \times 9$, \$30.00. Eds. 100. (Bendann.)

STURGES, LEE, Elmhurst, Illinois. B.S.E., C.S.E.

TELLING, MISS ELIZABETH, 2120, Lincoln Park West, Chicago, Illinois. C.S.E., C.P.M.

THOMPSON, ERNEST THORNE, 714, West La Salle Avenue, South Bend, Indiana. C.S.E.

THORNE, MISS DIANA, c/o Schwartz Galleries, 517, Madison Avenue, New York.

ETCHINGS : *"Lin'bergh !"*, $11 \times 7\frac{1}{2}$, \$18.00; *Water Babies*, 6×10 , \$15.00; *Ship of Dreams*, 10×8 , \$18.00; *"Come in, Come out,"* 9×11 , \$18.00; *Junior League Committee*, 6×9 , \$12.00; *My Highland Laddie*, $5\frac{3}{4} \times 6\frac{1}{2}$, \$9.00; *Her Highness*, $5 \times 5\frac{1}{2}$, \$9.00; *Pals*, $7\frac{1}{4} \times 9$, \$15.00. (Schwartz Galleries, New York; Reid & Lefèvre, London.)

- TITTLE, WALTER, 123, East 77th Street, New York.
 DRY-POINTS : *Plaza Sunset*, $7 \times 11\frac{1}{2}$, \$36.00; *Central Park*, 8×10 , \$30.00; *Epstein*, $7\frac{1}{2} \times 9$, \$25.00; *Morning Toilette*, $7\frac{1}{2} \times 9$, \$30.00; *Resting Model*, $3\frac{1}{2} \times 3\frac{1}{2}$, \$18.00. Eds. 75. (Kleeman, New York; Dickins, London.)
- TUNIS, EDWIN, c/o F. H. Robertson, 65, East 56th Street, New York.
 ETCHINGS : *Tangier Sound*, \$12.00; *Southampton Quay*, \$12.00. (Robertson.)
- TUTTLE, HENRY EMERSON, 87, Trumbull Street, New Haven, Connecticut. B.S.E., C.S.E.
 DRY-POINTS : *Bright September*, $7\frac{5}{8} \times 10\frac{7}{8}$, ed. 34, \$35.00; *Blazed Trial*, $9\frac{1}{8} \times 11\frac{7}{8}$, ed. 25, \$40.00; *Bob-White*, $8\frac{7}{8} \times 9\frac{11}{16}$, ed. 75, \$35.00; *Cock Grouse*, $7\frac{5}{8} \times 9\frac{11}{16}$, ed. 75, \$35.00; *Flying Cock*, $7\frac{1}{8} \times 9$, ed. 75, \$35.00; *Hawk Wheeling*, $5\frac{1}{4} \times 7\frac{1}{8}$, ed. 26, \$20.00; *Oak-pik*, $4\frac{1}{8} \times 3\frac{1}{8}$, ed. 25, \$10.00. (Goodspeed's, Boston; Colnaghi, London.)
- WALES, GEORGE C., 1064, Beacon Street, Brookline, Mass. B.S.E.
 ETCHINGS : *Down East Brig*, $6\frac{7}{8} \times 4\frac{7}{8}$, \$20.00; *The Head*, $12\frac{1}{4} \times 9\frac{1}{4}$, \$30.00; "*Mains'l Haul*," *Ship Castilian of Newburyport*, $7\frac{1}{4} \times 11\frac{3}{8}$, \$30.00; *Last of the Breeze*, $4\frac{7}{8} \times 6\frac{7}{8}$, \$25.00; *Sunday*, $3 \times 4\frac{7}{8}$, \$15.00; *New England*, $6\frac{7}{8} \times 9\frac{7}{8}$, \$30.00. eds. 100. (Goodspeed's.)
- WARREN, MISS ELIZABETH B., c/o F. H. Robertson, 65, East 56th Street, New York.
 ETCHING : *Discovery*, \$10.00. (Robertson.)
- WASHBURN, CADWALLADER, Casa Gyptis, Mentone, France.
 DRY-POINTS : *Quai, Villefranche*, 8×11 , ed. 50; *Tartanes, St. Tropez*, $6\frac{7}{8} \times 11$, ed. 50; *Noon Hour, Villefranche*, $5\frac{1}{2} \times 8$, ed. 20; *The Jetty*, $5\frac{3}{8} \times 7\frac{7}{8}$, ed. 50; *Mending Nets*, $5\frac{1}{2} \times 7\frac{7}{8}$, ed. 50. (G. E. De Vries, Amsterdam.)
- WEBER, FREDERICK THEODORE, 257, West 86th Street, New York. B.S.E.
 ETCHINGS : *XVII Century Room, American Wing, Metropolitan Museum*, $8\frac{1}{2} \times 10\frac{7}{8}$, \$24.00; *Swiss Room, Metropolitan Museum*, 14×12 , \$30.00. Eds. 100. (Kennedy.)
- WICKEY, HARRY, Cornwall Landing, New York.
 ETCHINGS : *Snow on the Mountains*, 8×11 , \$20.00; *Massanutten Mountain*, $4\frac{1}{2} \times 7$, \$20.00; *Wrestlers*, No. 2, 8×10 , \$20.00; *Sugar Loaf Mountain*, $4\frac{1}{2} \times 6\frac{1}{2}$, \$12.00. Eds. 75.
- WILLSON, MISS EDITH DERRY, 1803, Wilshire Boulevard, Los Angeles, California. B.S.E., C.S.E.
 DRY-POINTS : *The Dowager*, \$18.00; *American Made*, \$15.00; *Black and White Scotch*, No. 2, \$15.00; "*Good Work, Old Pal*," \$15.00; *Stuff and Nonsense*, \$18.00. (Kleeman.)
- WOOD, FRANKLIN T. RUTLAND, Mass. B.S.E., C.S.E.
 ETCHING : *The Corso, Taormina*, $12\frac{1}{2} \times 9\frac{1}{2}$, \$20.00.
- WOODBURY, CHARLES H., 132, Riverway, Boston, Mass.
 ETCHINGS : *Fog*; *Running In*; *Bathing Pool*; *The Bather*; *Pitch Pines*. Each 9×11 , eds. 150.
- WOODWARD, STANLEY W., 198, Dartmouth Street, Boston, Mass. C.P.M.
- WRIGHT, GEORGE, Westport, Connecticut.
 ETCHINGS : *Winter Wood*, \$20.00; *Spring*, \$15.00; *Putting to Sea, Barbados*, \$20.00; *Loading Molasses, Barbados*, \$20.00; *Ox Team, Barbados*, \$20.00; *Polo, Barbados*, \$20.00. (Robertson.)
- YOUNG, C. JAC., 114, Highpoint Avenue, Weehawken Heights, New Jersey. B.S.E., C.S.E., C.P.M.
 ETCHINGS : *Cutting Bait*, \$18.00; *Surf*, \$18.00; *Rockbound Coast*, \$14.00; *The Clinging Cedar*, \$16.00; *Rocks and Surf*, \$16.00; *Maine Coast*, \$16.00; *Fish Houses, Ogonquit, Maine*, \$14.00; *Maine Coast Pines*, \$18.00; *Ogonquit Fish Houses*, \$18.00; *A North-Easter*, \$18.00; *Incoming Storm*, \$16.00. Eds. 100.
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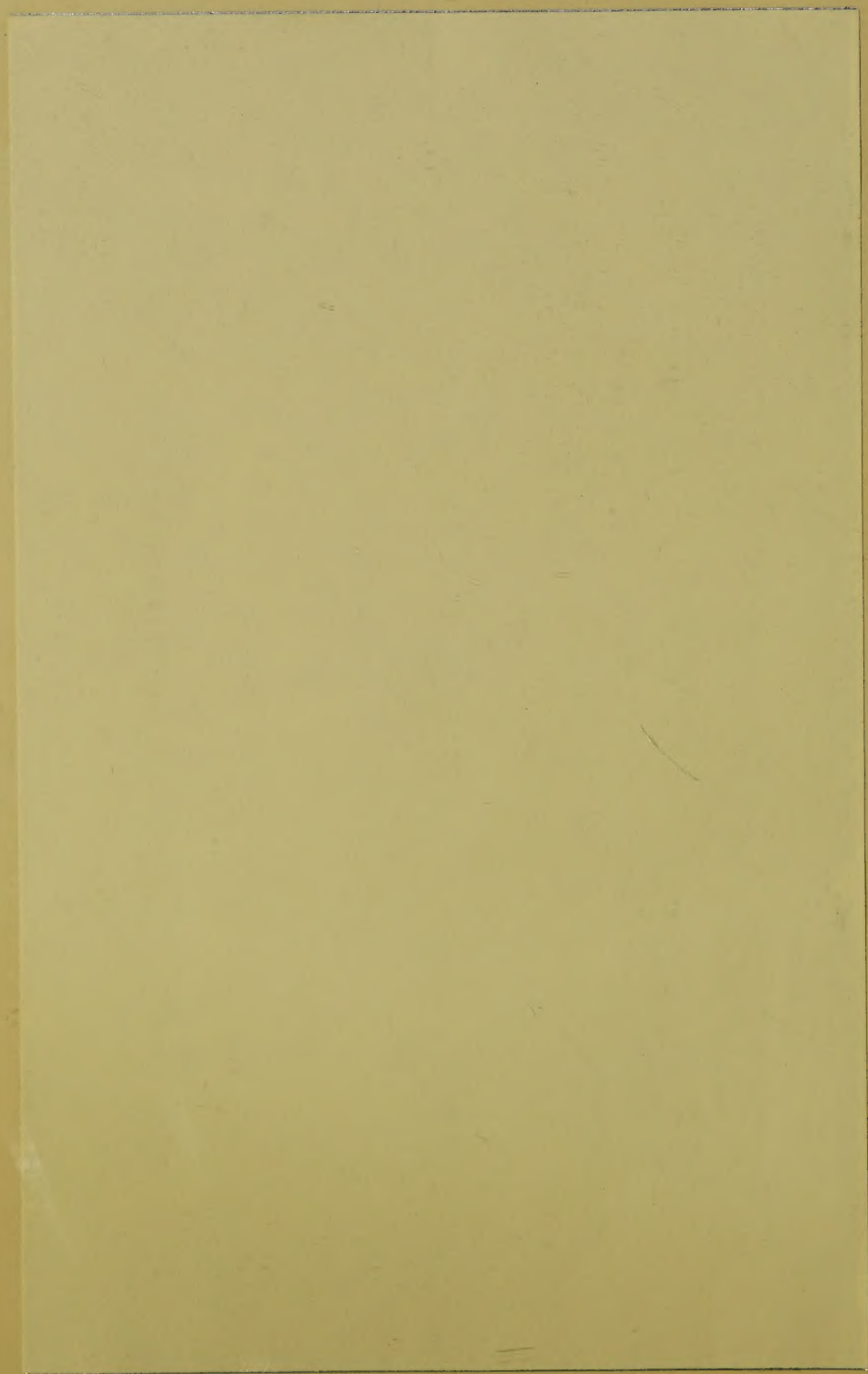
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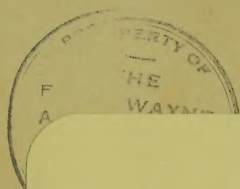
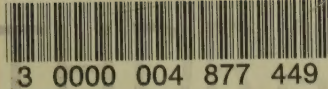
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